

MUSIC PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

JULY-AUGUST, 1943

VOL. I, No. IV

TWENTY-FIVE CENTS

Managing Director and Advertising Manager

AL VANN

Editor

JEAN TANNER

Published by MUSIC PUBLISHERS JOURNAL CO.

RKO Building, 1270 Sixth Avenue, Radio City, New York

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Ode to America

Words and Music by NOBLE CAIN

(Chorus—on Stage)

O Glorious America!

(Celestial Voice)

What Land is this? What Vision or what Spirit doth reside in her?

(Chorus answering)

Land of a million dreams of spirit and of sense;

Land of triumphant souls joined in one defense,

Embattled and surrounded now by the Hosts of Night,

Lead on to Victory in the Cause of Right!

O Glorious America!

(Celestial Voice)

What Land is this? What of Hope or of Faith doth she assure?

(Chorus answering)

O Land of endless Hope and Faith in all Mankind,

Land where every nation refuge sure may find,

In service and in labor without stint or pause,

Lead on to victory in a righteous Cause!

O Glorious America!

(Celestial Voice)

What Land is this? What do hearts contain of mild and gentle life?

(Chorus answering)

Land of a grateful Race ascribing endless praise;

Land of loyal hearts, unmeasured in their ways;

In reverent sincerity we pledge our love to thee;

Lead on to victory, great Land of the Free!

O Glorious America!

(Celestial Voice)

What Land is this? What of future power or of glory doth promise hold?

(Chorus answering)

Land of a mighty Future 'neath the cosmic sun;

Land of a boundless aim, united into one.

Encouraged and protected by Heaven's mighty Sword,

Lead on to Victory by the Living Word!

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In This Issue . . .

THE OTHER day we stopped in for a visit at one of our favorite summer schools. It didn't take us long to find that summer school isn't what it used to be. Campus full of V-8's, A-12's, and a lot of other military young men and women with various classifications; music classes routed out of their usual quarters and scattered to all parts of the campus; rooming facilities packed with soldiers, sailors, WAACS, and WAVES; and the less said about trying to find a decent meal the better.

But summer school is here again and, make no mistake, with serious intent and purpose and with plenty of tough problems to solve.

Summer school has always meant much to the development of music education. Might be called its cradle, in fact. The nurses were the early-day teachers who got together summer after summer to teach themselves and one another in a new profession. Fiddle teachers, organists, classroom teachers, theater musicians, and church choir sopranos swarmed to the summer school, many of them year after year, to earn credits, point by point, to that magic total that would finally kick the registrar for a jack-pot in the form of a diploma. Most of the faculty members were sturdy souls who, after teaching children from September to June, paused for a few deep breaths and then journeyed resolutely to a college to teach others what they had been doing, how to do it, and why.

As the summer school instructor of 1943 sings out his class rolls he will be saying "Miss . . . Miss . . . Miss . . ." Not many Misters around this summer. They're very busy elsewhere. And it is because they are gone that those who remain have many new and troublesome problems—problems with which they need immediate and practical help.

Summer school has always been serious business, and it still is. With the hope that we may be of some assistance to instructors and students in their discussion of current problems, this issue of MUSIC PUBLISHERS JOURNAL is devoted almost entirely

to articles about lively and pertinent music education topics, written by leaders in the field.

* * *

If there is any one singing organization that is well known to high school and college students in all parts of the country we believe that it is FRED WARING'S Pennsylvanians Glee Club. Mr. Waring is genuinely interested in music education. If you could see the stacks of mail that he receives from choral organization directors and members you would quickly be convinced that many people are interested in Mr. Waring and his singers. We're not talking about fan mail of the usual kind but rather about serious inquiries concerning Mr. Waring's beliefs and his procedures of training. We are happy to present some of Mr. Waring's views in an article in this number. Should anyone wish to take issue with him on his principles and practices, or have him present further discussion of some particular problem, we shall be glad to ask him to follow through with a Waring Discussion Corner in future issues, and invite in anyone who would like to take part. Address Mr. Waring, care of MUSIC PUBLISHERS JOURNAL, 1270 Sixth Avenue, New York, N. Y.

ARCHIE N. JONES has gained a reputation for sensible and balanced long-range thinking. If you are feeling disheartened about the effect of the war upon our normal music program, his article should do much to put you in a better frame of mind. We felt much more optimistic about everything after giving it just one reading.

Any teacher who will think through to the answers to the questions which LUTHER RICHMAN has presented in his quiz for teachers will do a pretty thorough job of self-evaluation and measurement. Dr. Richman gets around "right much" in his job as State Supervisor of Music in Virginia, and his questions indicate that he sees the job of teaching music from many angles.

Another State Supervisor of Music, LLOYD V. FUNCHESS, is the very active head of the state program of music education in Louisiana. Few other states have shown such rapid growth in so many phases of music education in recent years. Mr. Funchess presents some pertinent comments on current conditions and problems.

We don't know anyone who keeps a better perspective on human values than MARQUERITE HOOD. She has been State Supervisor of Music in Montana; she's a corking good pianist; she worked for a time in professional radio production; and just now she's on the faculty of the Uni-

versity of Michigan, where she recently conducted part of the program of the annual Ann Arbor festival. But regardless of where she is working or what she is doing Miss Hood always keeps her sense of values—including her sense of humor. To anyone who is moving into a new job Miss Hood offers some excellent advice.

For patients who seem to be suffering from melancholia or downright glumness our prescription would be, "Go listen to BERNARD TAYLOR'S voice for a half hour each day." We think that this would work for a lot of people. We're talking now about his *speaking* voice. Not that we don't like to hear him sing. We do. But it's a pleasure to hear him *talk*. In this issue Mr. Taylor says many sensible things about the individual voice.

Out at The Pennsylvania State College (and they do insist on that "The"), HUMMEL FISHBURN has played an important part in the general music life and activities of a large undergraduate student body (engineering, mining, agriculture, etc.) as well as in the music education department. He knows "both sides of the street," and his discussion of high school dance orchestras is provocative. Incidentally, he thinks of his professorial rating as being secondary in importance to his membership in the State College Volunteer Fire Department.

The private studio teacher remains an important force in music education. Too often the studio teacher and the school music teacher hardly know each other. RAYMOND BURROWS very rightly thinks that this is all wrong, and in his article he offers some definite and workable suggestions for closer cooperation. Dr. Burrows has given much thought and attention to this problem, which is too often neglected.

While we are on the subject of the studio teacher we should like to bring up the name of FAY TEMPLETON FRISCH, who has developed a highly successful class piano program in the New Rochelle, N. Y., public schools, and whose work has substantial backing of the private teachers of that community. In this issue Mrs. Frisch makes some right-to-the-point statements about what is too often wrong with piano classes.

The name of MARION BAUER has been connected with many worth-while music enterprises. She is, of course, widely known as a composer, lecturer, and author. Particularly valuable has been her support of contemporary composition. She believes, and we agree, that the music educator has a very definite obligation to study carefully the new music of our times.

(Continued on page 48)

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DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

The Song Is the Thing

By FRED WARING

WITH US *the song is the thing*, in war as in peace. This little catch phrase has served to emphasize the fact that we are primarily producers and purveyors of that essential commodity, song, and firm believers in its power for good.

Almost everyone likes to sing. It is the only lyrical expression common to all of us. Since very few can be writers or composers or painters, it is in song alone that we may find a universal medium of expression for those emotions of happiness, love, sorrow, or faith that cannot be put into everyday speech, but which, nonetheless, demand utterance. For the same reason, we like to listen to others sing; it is the emotional expression with which we are best able to identify our own feelings.

Songs in performance are only as great as the story they tell, the picture they paint, or the message they convey. Many songs, though short, imply and suggest enough to fill a novel, and the interpreter must clarify these implications. Other songs have a complete plot with suspense, complications, climax, and resolution, and the interpreter must make this clear and understandable to his audience. This is the test of his skill.

For a time our Glee Club was regarded with some disfavor by many music educators, because our unrelenting insistence on these points led us to employ every possible musical

device, however unorthodox, to put over the song. Today, however, we receive an ever-increasing number of inquiries from choral directors wishing to ascertain the specific "tricks" they suspect we use to achieve our choral effects. While it is true that the super-sensitive radio microphone has provided interesting possibilities for new choral effects, it is also true that the effects we have developed thereby have been exclusively musical ones and not mechanical tricks. Radio has given us control over volume of sound, both individual and corporate; on the other hand, it has made ensemble balance more difficult to achieve. We have no secret formulae. We constantly seek to improve the variety and interest of our performances and have the advantage of years of experience and experimentation. Although we are conscious that true perfection is an unattainable ideal, we do not cease an unremitting quest for it. A study of the recordings of our radio programs over a period of years would disclose the gradual resolution of many knotty problems.

In our correspondence and conversations with a large number of the country's most capable choral directors (facilitated by the invaluable contacts afforded us by the 1942 National Collegiate Glee Club Competition), the question most frequently asked, in effect, is, "What single element do you consider most important in your interpretation of a song?" Our answer is, "Sincerity."

Sincerity of expression is often hampered by the obvious intrusion of some technical element in the singing. Since it is outside the province of this article to discuss the physical technique of singing (and since there are so many differing opinions of authorities on that subject), we will say only that we require singers whose training has provided them with a flexible and adaptable vocal ability, unhampered by mannerisms and limitations of production, which would render difficult their artistic cooperation in an ensemble. The nerves and muscles involved in singing are too numerous and complicated to be controlled consciously at the moment of performance without an inevitable loss of spontaneity and coordination.

The conductor and singers must
(Continued on page 40)



A New Set of Values For a Postwar World



By ARCHIE N. JONES

University of Texas

IT HAS been said that the cure for abnormal times is normal living. At first glance this statement seems satisfactory, logical, and comforting. The trouble is that the term "normal" implies a "norm," and the norm for yesterday is never the same as the norm for tomorrow. In other words, life today is abnormal in terms of yesterday, but tomorrow, life today will be judged normal; and so the process repeats itself for each new span of time. Education can never be normal except as judged in terms of the past, and since the school curriculum is always out of date, normality in education becomes confused with the *status quo*, and therefore practices repeated year after year become traditions, which of course cannot be disturbed. Growth in all things educational depends largely on public demand and acceptance. The abnormal times caused by the war will undoubtedly do as much constructively for the cause of music in education as for any other factor in our social structure. Substantiation for this statement is already found in the increased use of music in industry, and in social and morale activities, with the consequent increased demand for, and interest in the school music program.

More than five thousand factories are now using music as an aid to production. As such it has been found

so effective that production increases due to its use average between 7 and 8 per cent. However, as a by-product of the new use of music we have an entirely new listening audience, bigger than any audience listening to any musical program. Since this audience is largely new to music, it means that there will have to be numerous changes in our whole music education program. These changes will undoubtedly show themselves first in new emphasis in our curriculum.

Although we have always taught folk songs in the schools, teachers have consistently evaluated American folk songs pretty much as musical trash. Suddenly we have awakened to discover that our folk songs are really worth-while music, and that, having been drawn from the resources of all nations, they fit our musical life far better than the foreign folk songs we have to a large extent used in our schools. Furthermore, we have discovered that folk songs are being written or discovered every day, and that some of the better popular songs of yesterday have become the folk songs of today. We are inclined to suspect, therefore, that some of the popular songs of today may be folk songs of tomorrow, and, as a consequence, the tradition regarding popular music in school is gradually but surely being broken down. This has had another effect, too, and that is to teach us that to be useful, music in education has to be *functional*. Ten years ago a dance band in school was a rarity; now it is almost a necessity. This is one of the best things that has happened in music education. The child is learning proper musical values. Whereas yesterday he took his popular music

on the sly (like a sort of corn-silk cigarette behind the barn), today he has learned its proper place as a necessary adjunct to the dance. As such, popular music becomes "secondary high-brow" music instead of "primary low-brow" music.

Because of the rapid acceleration in education brought about by the war, we are beginning to examine our entire school system for accelerative possibilities. In so doing and in the process of re-examining our objectives, we have suddenly discovered that elementary grade children will be our future musical audiences. Since this is true, we ask ourselves, why not start their training in this capacity now? A number of music teachers have already experimented with this idea and have had marked success with concerts and musical programs as a family activity. One startling discovery has evolved: our auditoriums do not contain chairs for the little folks! They swing their legs because their feet will not reach the floor; they get tired and restless, and of course mamma and papa and teacher think they are not interested in the music. What better evidence of interest could there be than the large attendance at the children's concerts of our major symphonies?

WRONG APPROACH

Considering children as a part of our listening audience has caused a re-evaluation of our appreciation courses. These courses will undoubtedly need more reconstruction than any others in our curriculum. Since appreciation is an attitude rather than a skill or a set of facts, it would seem that we have not only been using the wrong subject matter, but

(Continued on page 42)

To the Music Teacher Who Has a New Job

By MARGUERITE V. HOOD

University of Michigan

WELL, well—and so here you are, all brimming over with enthusiasm and pride, because Fate has finally dealt you a good hand, and you have a new, important teaching job! Or—maybe you are *not* brimming over with enthusiasm at all, but rather are full of secret misgivings and resentment that the war emergency has forced you to take on new and unwelcome responsibilities in addition to your regular duties. However you may feel about it, here you are in the summer of 1943, willing or unwilling, trying to find the time and place to take a quick, deep draught at some magical spring which will send you on your way with the knowledge, the techniques, and the finesse necessary to carry on the new job.

Perhaps your teaching field has been vocal music. Then, last week the band director in your school system left to go into the armed services. No one else was available, so the school board has elected you to combine the two jobs until his return. You've always envied that band director the popular appeal his work has for the public, so here's your chance to bask in public approval. The only fly in the ointment at present is the fact that you know little or nothing about a band!

Or maybe you've been gliding along smoothly, teaching fourth grade. You've always had fun with the fourth grade music; everyone says you have a special knack for teaching it. But now suddenly you find yourself called upon to expand your music teaching activities to include those of a missing teacher—music in all the grades, the high school choruses, and possibly even some instrumental groups. You have your fin-

gers crossed, hoping to remedy the situation, if not in a few easy lessons, at least before the summer is over.

Whatever your individual problems are as you prepare for this new or enlarged wartime job, it will be worth while to stop a moment and think the situation over carefully. Misdirected effort is always wasteful and futile, and this year, more than ever before, it is essential to go directly to the point in everything we do. So, consider carefully what you should concentrate on in order to prepare for this new job. How are other people in the world preparing for their important new jobs? How are soldiers, war factory workers, and home defense workers undertaking their new, strange duties? First of all, fundamental techniques are important in every line of work requiring skill; soldiers and war workers alike take strenuous, concentrated training courses, or refresher courses, in case they are trying to regain skills lost through disuse. The amount of technical training required depends upon the background of the individual and the degree of skill required by the new job.

IN EDUCATION, TOO

And the same is true in the field of education. The chances are that you are busily engaged this summer in polishing up some long-neglected techniques, and in acquiring as many of the vitally important new techniques as time will allow. It may be that you are attending summer school for that purpose. If so, you have probably had to forego some of your favorite musical activities for this season while you try to become expert in the new activity. Many women who are vocal specialists are



going to have to take over the men's jobs with instrumental classes and school bands next year. If you are one of these, you know full well that you cannot possibly acquire during this one summer all the skill that years of training and experience have given to your predecessor. You also know that no commission in the WAACs or the WAVES will be forthcoming for your special preparation in the new field. Nevertheless, a good indoctrination course in instrumental methods and techniques is important, and it will do wonders! Furthermore, you may be surprised at how much fun you get from it.

On the other hand, if you have been a private teacher, but next year are to have the job of teaching classes of forty or more squirming young Americans, instead of one at a time, it behoves you to get every possible bit of skill along the line of handling such a group. Nothing can be more devastating to one's pride or self-confidence than the utter contempt of a fifth grade, or the supreme disinterest of a second grade!

Whatever your background may be, if the success of next year's work depends on your ability to supervise elementary school music, handle a school orchestra, choose materials for a beginning clarinet class, direct

(Continued on page 38)

The Music Educator's Obligation to Study Contemporary Trends



PROGRESSIVE teaching has found its way into every branch of education, including music. The old-fashioned teacher with old-fashioned methods is out of the running. There is too much competition between the old methods and the new for the old to survive. The pupils of one teacher must compete with those of other teachers, primarily because of the rapid development of nation-wide auditions and contests. The entire country is becoming music conscious as a result of the increasing number of serious music programs on the radio. There is practically no spot, however remote, in which people cannot hear broadcasts of the great symphony orchestras and of the Metropolitan Opera, as well as chamber music, piano music, and song repertory. Through the radio, phonograph records, and motion pictures, music has come into first place among the arts in present-day culture; in fact these media are responsible for the tremendous impetus it has received. Through them music has been brought to the people. A one time aristocratic art has become democratic.

It is one thing to "feed" music to a vast public that knows almost nothing about what it is listening to, and another thing to build up stand-

ards of good taste among untrained listeners. The responsibility of the teacher is greatly increased by this wholesale dissemination of music. Many people who were hardly aware that music existed have listened indiscriminately to the offerings of the radio, the value of which vary tremendously. Of course it would be foolish to expect individuals who know little about music to accept a Brahms Symphony, selections from Bach's B Minor Mass, or Stravinsky's "Rite of Spring" without judicious preparation. But if radio listeners discover music through the popular songs, jazz, or folk songs, that experience can easily be used to guide them into an appreciation of art music.

So-called music appreciation courses are offered in many schools both public and private, and here again the teacher's responsibility is great. Not only should he discharge his obligations to the school system by doing the required teaching, but he should also cultivate among the students a musical taste which will lead to the creation of real standards. This influence might eliminate waste of time in listening to the kind of programs that are the radio's equivalent of the newspapers' comic strips. It might also aid in eradicating another bad habit—that of turning on the radio while preparing school work.

In order to influence the taste of others, one must have broad musical interests oneself. Perhaps one of the most serious problems confronting even the progressive teacher is the danger of getting into a rut. I know of no better way of holding the attention of students, and at the same time avoiding the ruts, than by stimulating one's own interest in music.

By MARION BAUER

Composer, Author

Sometimes teachers are satisfied to hold on to what they already know because they are mentally lazy; sometimes because they do not trust the artistic value of the new; and often they find it easier to travel the path of least resistance than to blaze new trails. Frequently, contemporary compositions heard over the air and in concerts make one realize, whether or not one welcomes the idea, that the changes taking place in our civilization are being reflected in our arts. We are living in what is called the Mechanical Age—the age of the automobile, the airplane, the tank, the tractor, wireless telegraphy, mechanical refrigeration, air-conditioning, television, motion pictures, phonographs, and radio.

OLD PLUS NEW

And in music, too, we are witnessing the breaking down of the old accepted forms, harmonic structure, and melodic inventions. This represents gain, not loss. The old does not disappear, but the new is added to it. We hear things today that were unknown to the nineteenth century listeners. Furthermore, our young people are more familiar with the great masterpieces of the past than were their grandparents or parents. Phonograph records of the standard symphonies and of such scores as the last Beethoven Quartets, the Bach B Minor Mass, and Wagnerian operas are invaluable aids in educating both young and old. Between the radio programs and libraries of phonograph recordings, music education has become a much broader affair than it was formerly. While I am not unaware of the tremendous educational value of high class radio programs, I am call-

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Practical Application Always Important in Music Education



By LLOYD V. FUNCHESS

State Supervisor of Music, Louisiana

PRACTICALITY should be uppermost in the minds of those concerned with the war and postwar problems in music education. The practical treatment of the various problems encountered is largely responsible for the success with which music has been established as an integral part of the educational program of this country. Only a few years ago music was treated as an extracurricular activity, and its acceptance as a definite part of the curriculum came as a result of hard work on the part of music teachers who proved that the fundamental learning procedures connected with participation in music activities are educationally sound and on an equal basis with those in other accepted fields of learning. For example, the listening habit which is expected in all music classes is the same as that expected in any other classroom learning situation where comparable outcomes are desired. If present-day problems are considered and treated from the same practical point of view, music will be prepared to take its place in the new and changed curriculum, an inevitable result of this transition period.

The armed forces have drawn heavily upon the teaching personnel of many music departments, and the

absence of qualified teachers to fill these vacancies raises a very important question. Shall these departments be staffed with substitute teachers who are not fully qualified and who have not had experience in this field, or shall the departments be closed for the duration? Figuratively speaking, the following quotation best describes the experience of many school administrators in this regard: "An insufficiently qualified teacher can tear down in five minutes that which a good teacher has taken two years to establish." There are a few capable teachers available who can maintain a well-established music education program, and every effort should be made to secure their services before a decision is made to close the music department of a school.

However, it has already been found necessary to close some music departments. Experience has taught us that in the final analysis the school program is a reflection of the public's interests and desires. If the music departments which continue to operate during the war will do a thorough job of teaching music now, the result will be of tremendous value in the progress of music in the postwar era. On the other hand, an effort to maintain a functioning department with ill-prepared teachers will have a detrimental effect. Therefore, music instruction must continue to be educationally sound and more than just a means of teaching children to sing songs and blow horns.

That the teaching of music must continue to be educationally sound is even more important in those states maintaining a dual system of education. Some of them already have been asked to equalize salaries and

provide equal facilities with very little, if any, additional funds to meet the added responsibility. If an increase in funds is not forthcoming, and if the extra responsibility is accepted, economies of all sorts will be necessary, including lowering salaries and abolishing of various departments of instruction. If the music departments which are left intact do a superior job, the reaction from this financial problem is less likely to be felt.

Many music teachers who are interested in making a specific contribution to the war effort should familiarize themselves with the unlimited possibilities of giving special concerts for the purpose of stimulating the sale of war stamps and bonds. Especially is this true in the smaller communities. The music departments in the Texas schools have been engaged in a program of Victory Concerts, and the resulting sale of stamps and bonds has been far more than expected and highly gratifying to all concerned. The music departments in the Louisiana schools also have been active, and during the month of April a special series of Victory Concerts was presented. Approximately three-quarters of a million dollars worth of stamps and bonds was sold during this one month.

NEW COURSES

Immediate consideration should be given to the establishment of a course in music for students in the last two grades of high school. This course should be designed to offer special training which will be highly serviceable to those expecting to be called into the armed forces. Per-

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The Dance Orchestra in the School Instrumental Program

By HUMMEL FISHBURN

The Pennsylvania State College

THE SCHOOL dance orchestra should be an accredited music course given during school hours. I am inclined to believe that the foregoing statement will cause one of two distinct reactions among readers. The majority group will undergo changes in facial expression, starting with raised eyebrows and gradually growing into a frown, clenched teeth, and a choleric flush. A second group, much in the minority, will probably say, "Ah," and break into a pleased grin. But these reactions leave unshaken my thesis that the dance orchestra should be considered as a definite instrumental activity in the school music program, and should receive the same consideration of time allotment, budget support, and credit rating as any other established and recognized music ensemble.

To get my arguments into a logical order I should like to make a comparison between the school dance orchestra of the present day and the school band of some twenty years ago. It is a recognized fact that in its early days the school band was started, in many cases, at the request of the school athletic association or at the instigation of citizens of the community, who were not one bit interested in so-called educational procedures. It was originally tolerated by the school administrators as a possibly necessary and unquestionably noisy extracurricular activity used only in connection with athletic events or in community parades. It is unnecessary to mention the successive steps that have transformed it into one of the best of our musical activities; from a noisy group of high school students of the "rah-rah" type into a course in the instrumental

curriculum blessed by the educators with full credit rating. To quote Prescott and Chidester:

The World War was a definite mile-stone in the history of the school band. Previous to 1917, emphasis in the field of school instrumental music was placed on the orchestra; bands, as a rule, were neglected although a few organizations had become outstanding. After 1920 the order was reversed. So fast was the growth of the band that its evolution almost assumed the proportions of a revolution.

The reason for this impetus after 1920 was undoubtedly the interest generated in band music by the World War. Every regiment and camp had a band. The air was filled with martial strains. Educators immediately recognized the importance of band music as a stimulant to the emotions. Their attention was also attracted to the educational possibilities of this medium of artistic expression. Thus, the interest in band music, developed during the war, was naturally carried over into the schools. The movement was aided further by the fact that scores of band leaders were trained by the government, and many of these men later became instrumental teachers in the schools. Finally, military training and the R.O.T.C. band became a part of the school curriculum. The net result of the ensuing development over a period of fifteen years is a band in most of the progressive public schools in America.¹

In my lecture notes used in a course in Band and Orchestra Methods and Materials, I have a section devoted to arguments that have been used in the past to convince school boards that the school band should be a part of the curriculum. While these arguments were more essential in the formative period of school bands, they are still presented to and discussed by students because of the fact that American schools are not yet completely sold on the proposition that the band should be placed on the same level as any other school subject. Even at the present time, many young teachers just entering



the field find that this situation exists and they may have to battle to get the band into the school program. Briefly, the arguments boil down to the following statements:

1. The band presents vocational training for those students who will make music a profession.
2. The band presents an avocational interest for a larger number of students who will derive much future pleasure by playing in industrial, community, or fraternal bands as they take their places as citizens in a community.
3. Any activity must have some value if it is sponsored by the school or if it is permitted to use the school name. The band, therefore, should have a place in the curriculum and be accredited, with academic and financial backing of the school board to build it to its greatest possible state of proficiency.
4. The band serves as an incentive for students who are studying privately on the instruments included therein, and must have the time and backing to maintain its standard of skill in order to serve in this capacity.
5. The band is a morale builder and is an obvious source of pleasure, not only to its members, but to the school as a whole and to the community at large.

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¹ Gerald R. Prescott and Lawrence W. Chidester, *Getting Results with School Bands*, Carl Fischer, Inc., New York, and Paul A. Schmitt Co., Minneapolis, 1938.

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O, TENDER MOON: The six measure piano introduction should serve the solo well as regards *tempo* style and expression. To be played very *legato*, in a flowing manner. Note slight *crescendo* and *diminuendo* in third and fourth measures, also in measures five to eight inclusive.

Adagio
Piano

17

O, Tender Moon

GOUNOD

(1) Adagio

(2) cresc.

The above is reproduced to show just how each of the 32 compositions appear in Master Melodies

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The Broadening Scope of Music Education

By RAYMOND BURROWS

Teachers College, Columbia University

DOES music education exist only in the school classroom? Recently a swing trumpet player appearing in person at a New York movie theater attracted thousands of school children who stood in line for hours, beginning in the early morning, and sat in the theater through five continuous performances, with only sandwiches and chocolate bars to sustain them while they listened. At the junior high school sectional meeting of the Eastern Music Educators Wartime Institute held at Rochester, New York, in March, 1943, it was reported that three separate surveys indicated an average of twenty hours or more of listening to the radio each week by junior high school children—more hours than were spent in school by many of these children. At the panel discussion on "The Relation of the Studio Teacher to the Complete Scheme of Music Education" held in connection with the Milwaukee meeting of the Music Educators National Conference in 1942, it was stated that the parents in a typical American city paid three times as much money for private music instruction as the entire school music budget of such a city.

When most colleges and universities throughout the country changed their departments of school music into departments of music education, and when the largest national organization of music teachers changed its name from Music Supervisors National Conference to Music Educators National Conference, much more than a new name was involved. This change implied the challenge to look for music education wherever we might find it. For better or for worse, music heard in our theaters, over the radio, in private studios, in colleges and conservatories, in the churches, in the home, as well as in the public schools, is affecting the lives of children and adults. Every



man and woman concerned with music education would do well to look for it in all these places, and to work for a desirable education wherever education is going on.

Having glanced at this broad picture, let us concern ourselves with the development of the relationship between two forces that have not always been as close as they should be, namely, the private studio and the school classroom. Specifically let us ask, "How can the studio and the schoolroom profit from working with each other, and how can they cooperate with each other?"

HUMAN VALUES

The private studio can profit from examining the goals of the public school. "Music," says James L. Mursell, "exists to serve human values." Our music study is worth while if it makes the pupil happier and capable of bringing happiness to others. No matter how well Johnnie can play a scale or even a carefully memorized piece, unless music is making his life richer, the lessons are wasted.

Music should develop poise and social confidence. The highest development of technical skill, the

most sensitively organized musicianship is futile unless the student can play or sing for his friends with poise and confidence. All too often music study has produced nervousness, fear, and physical as well as mental discomfort. Worth-while music study should result in confidence, ease, and radiant vitality. The boy or girl, man or woman, who has music to share with his friends should experience a glowing sense of contribution.

Not only the goals but the materials of school music suggest new possibilities to the studio. Exercises which exist purely for the hope of some future reward, and the long list of pieces composed primarily for teaching and not carefully examined for their musical worth have given way to materials which are fun to play and sing. Folk tunes of all ages and countries, compositions of our own best composers today, and master works of bygone days have now come into their own in the studio as well as in the classroom.

Studio materials are no longer built on an old approach which assumes that one narrow phase of music must be learned at a time before an interesting background is built. No longer are piano teachers justified in using books which start on middle C and go up a few notes or down a few notes before they add gradually the rest of the bass and treble staves. No longer can we hold back the pupil for months of work in the key of C and gradually add one more sharp or one more flat at a time. Just as the child in school learns to sing songs in all keys, the piano pupil, the violin pupil, or the student of some other instrument learns to play pieces in a rich variety of keys from the beginning.

By the same token, our studio teachers are finding music rhythmically and harmonically interesting

(Continued on page 33)

Four and Twenty Questions on a Music Teacher's Responsibilities



FOLLOWING are some of the questions that a high school music teacher might do well to ask herself concerning her responsibilities:

What is expected of me by the school administrators?

What is expected of me by the pupils?

What is expected of me by the community?

Am I primarily a glee club conductor, a band conductor, a teacher of music classes, the director of the annual operetta, the arranger and conductor of assembly programs, or the faculty member who perhaps will prepare music programs for every conceivable meeting, both within and outside the school?

If none of the above can be called my first responsibility, what is the relative importance of each?

What percentage of the high school enrollment should I contact directly, and does this percentage justify my place on the faculty? How can I reach more pupils with my music program, if this seems desirable?

Is there a grave danger of my becoming so "arty" that I lose touch with the average high school student?

Am I dabbling in so many different things that I am doing a superficial piece of music instruction?

Am I capable and willing to give a good portion of my time to the "dumb bunnies?" Do I consider this a waste of time?

Am I convinced that a highly professional bit of music work by the talented few will do more for music in a school and a community than any other approach to the problem?

Do I have music assembly programs that challenge the interest of the pupils, or do I consider this unimportant?

Do I know enough about social science, English, geography, and the other high school subjects to bring my music into these classes without disrupting the sequence of the class work? Would it be a good idea if I were capable of doing this?

Could I encourage the various high school teachers who are interested in music to bring some appropriate music into their class work? Would it be advisable for me to have a period each day set aside for "on call" visits to classes other than music classes? If I had such a period on my schedule, how far in advance would I need to have the call from a teacher in order to prepare to make a real contribution to the class work under discussion? Would these contacts have a tendency to focus the high

school student's attention on the opportunities offered by the music department?

Just what are my responsibilities to the pupil who is very talented in music, to the student who is not interested in music, and to the student of average musical intelligence?

What are my duties in connection with school and community relationship? What can I reasonably be expected to do in regard to calls from community groups in preparing and presenting musical programs for them? What should I do about taking my groups to various churches in the community? What should I do about accepting invitations to appear as soloist on various programs?

No one can answer these questions for you. They must be considered from every individual's viewpoint, and in the frame of reference of the school and community in which you teach. It is my opinion that these questions deserve careful thought resulting in some definite action.

Perhaps enough study of these questions would result in our high school music programs' being freed from the present-day criticism that we are not doing a really good piece of teaching of music for the whole school population. In any case, I am sure that it would be highly desirable for us to exchange our experiences in regard to the extension of the music programs in our high schools.

By LUTHER A. RICHMAN

State Supervisor of Music, Virginia



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Piano Classes in the Public Schools

By
**FAY
TEMPLETON
FRISCH**

Public Schools,
 New Rochelle,
 N. Y.



WHY are the piano classes so frequently the "Orphan Annie" of the public school music education program? One reason is that there are too few teacher-training institutions in the country which offer practical courses in class piano methods. Another reason is that relatively few directors and supervisors of music have taken the time and made the effort to find out what good class piano instruction is and what equipment and training a good class piano instructor must have.

Here is a director who is ready to start piano classes in his schools. He hires Susan Smith as the teacher. Now Susan has just been graduated from a good conservatory. She plays exceptionally well and has a pleasing personality. But the director has not investigated further than that, perhaps because he himself is not certain about the necessary qualifications.

Susan makes a brave start, but before the school year is over the pupils in her classes become disinterested, there is obvious lack of organization, the classes gradually dissolve, and the director decides that this class piano idea is not all that it is supposed to be, so he writes it off as a loss.

Susan's own piano-playing skill and her background of a good musical education were not enough. She needed to know a lot of other things which no one had bothered to teach her. The class piano teacher must know the technics of piano playing. She should have extensive knowledge of piano literature, and a good general musical education. She should have had training in child psychology and classroom management and should have good perspective of the relationship of the classes to the music program as a whole and a knowledge of general educational requirements of elementary schools.

It is an asset to have had some business training too. There are accounts to keep. There are fees to collect.

This is not the most pleasant part of class piano teaching in the public schools, but it is necessary under the present setup and requires a businesslike attitude on the part of the teacher.

The piano teacher must be able to work well with the principals of the schools, the classroom teacher, other members of the music faculty, and the parent-teacher groups. A knowledge of what the other groups are doing and when school and parent-teacher programs are to be given affords piano classes opportunities for demonstrations and recitals. In other words, successful class piano teaching is a full-time job and requires constant research and application on the part of the teacher.

If Susan had learned some of these requirements in a class piano methods course, she would have been prepared for the problems which confronted her. There are not enough courses of this kind offered in our teacher-training schools.

The *Syracuse Bulletin* has stated very well the needs of the successful teacher:

The successful teacher needs the education of a college president, the executive ability of a financier, the humility of a deacon, the adaptability of a chameleon, the hope of an optimist, the courage of a hero, the wisdom of a serpent, the gentleness of a dove, the patience of Job, the grace of God, and the persistence of the devil.

The class piano teacher needs these attributes to a superlative degree.

In some school systems the music director will not start the piano classes because he is afraid of antagonizing the private teacher. Actually he is losing an opportunity to help the private studio. The classes are laboratories for discovering ability. They are elective, therefore pupils remain only as long as the classes meet their needs. Some continue with a private teacher after the first year; others continue their study in the schools—in many cases through five years of class work. However, the number of pupils each year who go on with private studios is large, and the awakened interest in piano playing increases each year. When the private teachers realize the thoroughness of the training in the fundamentals received in class piano groups they are happy to have these pupils. The classes awaken the inter-

(Continued on page 43)

Robbins

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The Educational Program of the National Federation of Music Clubs



By ANNE M. GANNETT

President
National Federation of Music Clubs

some circles there is a pronounced conviction that cultural programs of the prewar vintage should be abandoned for the rolling of bandages, the collection of salvage, the sale of war stamps and bonds, the study of war legislation, and the discussion of postwar problems. The books, the plays, the music of the classicists and of the great creative artists of today have in large measure gone into the discard in organization programs unless they have some direct relationship to the war.

To that attitude the National Federation of Music Clubs has not subscribed entirely. Its leaders are fired with enthusiasm for the successful prosecution of the war, the speediest possible victory, and postwar settle-

ments that will both guarantee and implement the Four Freedoms. Its members roll bandages, drive ambulances, collect records for the Army and Navy. But since the moment the foe struck at Pearl Harbor, those to whom the program of the National Federation of Music Clubs has been entrusted have consistently held that one of the foremost obligations of cultural groups is to preserve American culture relatively intact for our fighting men when they return. Our soldiers, sailors, and aviators will want to come back to good books and plays, to normal amusements, and if they are like the men who returned from the last war, they will also want to talk with people who have a stimulating fund of conversation which does not relate to Guadalcanal, the North African campaign, the bombing of Central

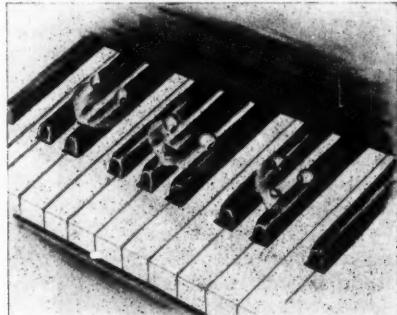
THERE seems to be, in the public mind, considerable divergence of opinion regarding what constitutes wartime service on the part of a cultural organization. In

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Europe, or even the prolonged fighting in Russia and China.

Naturally no one can predict with certainty when this war will be over. It may be a matter of months, a year or two; or it may stretch out through most of the remaining lifetime of those who have passed their prime. And if it is prolonged, most of the young and virile men in their middle twenties and early thirties will have been absorbed in the fighting forces by the time it is over. For that reason it seems to me that the most intimate concern of cultural organizations, certainly of our own organization, is with the boys and girls in their late teens and early twenties who will be shaping the life of that nebulous tomorrow.

It is with some such conviction in mind that the National Federation of Music Clubs has during the past two years considerably intensified the work of its Student and Junior Divisions. The work of the Student Division, which seeks to attract into membership young people between the ages of eighteen and twenty-five—young people who have been members of secondary school glee clubs or orchestras, of college music clubs, orchestras, chamber music groups—has been directed for the past two years by Mr. H. Merrills Lewis, a member of the music faculty of the Woman's College of Furman University, Greenville, South Carolina. He is a graduate of the Yale School of Music and a Fellow of the Juilliard Graduate School. In his seven years at Furman University Mr. Lewis has constantly been in intimate contact with student groups. His faith in the musical potentialities of young people is tremendous and his enthusiasm for awakening their creative impulse equally great. He was responsible for initiating the first Student Composition Contest the Federation ever held, which resulted in the selection of four highly commendable works out of an appreciable number of worth-while entries and the adoption of Student Composition Contests as an apparently permanent feature of the Federation program. Miss Marion Bauer, one of the best known of present-day composers, is in charge of this activity.

Another Federation project which gives further proof of our convic-

tion that it is our obligation to insure America's musical future by encouraging young musicians was the granting of three scholarships in strings to the Berkshire Music Center in the summer of 1942. The three young violinists from widely separated parts of the country whom we sent to Tanglewood were all members of the first orchestra and worked directly with Dr. Serge Koussevitzky. They profited so much by the experience that we had again voted scholarships this year, but with the closing of the Center, we transferred one of those scholarships to Interlochen.

For the past few years we have annually chosen a recipient for the Edgar Stillman Kelley Junior Scholarship from among the teen age musicians of the country. This scholarship, raised and maintained by our Junior Division of more than 60,000 members, all of them under eighteen years of age, comes largely from penny contributions. The scholarship consists of \$250 per annum to be used for advanced musical study, available for three successive years if the rate of improvement seems to warrant. David Smith, pianist, a Cincinnati Conservatory student, Jean Graham, a Chicago pianist, Genevieve Terry, a Cheyenne, Wyoming, violinist, and Bernice Sher, an Atlantic City pianist have been the recipients to date.

The selection of the Edgar Stillman Kelley Junior Scholarships winner is but one of many activities of our thriving Junior Division, of which Mrs. Phyllis Lations Hanson of Worcester, a piano teacher specializing in junior and juvenile training, is the leader. She had ten years of experience in the Junior Division of the Federation in various executive capacities before she became National Junior Counselor in 1941, six years of that time as Chairman of Junior Competitive Festivals, one of the most important and interesting of our Junior activities. Under her direction the program of these festivals was greatly expanded, and it now includes not only musical performance on various types of instruments—ranging from the very simple ones used in a rhythm band to the harp, the woodwinds, and the organ—but also chamber music, chorus and

(Continued on page 39)

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The Value of the Individual Voice

By BERNARD U. TAYLOR

Juilliard School of Music

MILLIONS of Americans who use their voices both in speaking and in singing throughout their lifetime are beginning to wonder why their voices are a liability instead of an asset. Just what is being done about the individual voice by the schools, colleges, and private teachers throughout the country? What steps are being taken to turn the liability of a poor voice into the asset of a good one? These are questions which today confront every vocal educator. These are questions which the administrators of our schools and colleges must face with increasing frankness and understanding, realizing that adequate answers lie in providing vocal training to every individual from childhood, through adolescence, and into adult life. This they must do if they are to fulfill their duties as educators.

No intelligent individual would refute the statement that a pleasant speaking voice or a beautiful singing voice is a great asset to the individual. There never was a time when the truth of this statement was more generally recognized.

The one fact which is *forgotten* by or *unknown* to most people is that good speaking and singing voices in certain individuals are not acquired by accident but by cultivation and training. People with trained speaking and singing voices can be spotted in any group. They stand out from the crowd, poised and assured, possessed of an invaluable personal asset.

It is to be hoped that the time will come when it will be a rare thing indeed to find a person who does not possess a good speaking and singing voice. If this hope is to become a reality, the training must be started in the kindergarten and must continue through elementary school grades to high school and college and into adult life.

We can readily see how this can be done in the high schools, colleges, and private studio, but how is it pos-



sible to give this type of education to children in the kindergarten and early grades? The answer to this question is plain to those vocal educators who have thoroughly studied the voices of individuals of every age level, and who know what can be done.

In a recent release by the American Academy of Teachers of Singing after a very exhaustive study of this important question, the following statement appeared:

We believe that the functioning of the voice of the child, of the adolescent and of the adult is governed by identical physical laws; that the principles governing the use of the voice are the same in all three stages.

From childhood to maturity there is a development of the body structure, but no change in position or muscular action.

Long investigation and experience by leading vocal educators in schools, colleges, and private studios attest to the truth of this premise.

From a practical point of view, then, all voices can and should be trained. Furthermore, the conscientious and discerning vocal educator, either consciously or unconsciously, fulfills two important duties: (1) preserving the natural voice and preventing insofar as is possible, the formation of bad habits; (2) correcting the bad habits as soon as they appear. This brings all vocal train-

ing into two stages, the preventive stage and the corrective stage.

The *preventive* stage is that period in early life when incorrect habits have not as yet been formed and when adequate supervision will prevent them from forming. By *corrective* we mean noting the first sign of the bad habit, and administering treatment which will assure that the right habit is established. For correct use of the voice is a question of habit, and habits are established chiefly in the early formative years, but will carry over into adult life. This is true of any essentially physical activity, such as vocal production, tennis, golf, and swimming.

PREVENTIVE TRAINING

Since practically no formal vocal training is given before the high school level (and usually in very small and sporadic doses even then) it becomes a bit more apparent why adulthood is reached by so many individuals with no knowledge whatever of how to use their speaking voices correctly, to say nothing of their singing voices.

Among the questions which might be asked concerning the preventive and corrective training which is herein advocated are *Who is going to do it?* Can the schools and colleges afford to engage expert vocal technicians to teach each student in the school? Obviously, no. Even if there were enough teachers available, the expense would be too great, and anyway such a procedure would be unnecessary. Most of the preventive training in the lower grades could be adequately done by trained grade teachers and physical education instructors. Much of the work would be non-musical and would involve the correction of faulty posture and bad speech habits and the preservation of the natural vocal sound.

Take, for example, the matter of faulty posture. This prevents nat-

ural coordination of the muscular action of the body. These muscular dislocations and tensions eventually bring about an unnatural vocal sound which becomes a fixed habit in no time at all. If these sounds are allowed to develop throughout the habit-forming years, extreme difficulty is encountered in the attempt to free the voice and correct the bad habits when college age and adulthood are reached.

There are a great many reasons why children acquire bad voice habits. Imitation of bad use of voice by parents, teachers, and associates is one of the chief causes. Practically all the technical faults that are to be found in adults are also to be found in the voices of children at all age levels. In my opinion, however, the chief cause of technical vocal maladjustments to be found in so many young students is the incorrect use of the voice in schoolroom singing and speaking which is allowed to go on unchecked year after year in many schools. The reason for this is fairly simple. Too many music supervisors are instrumentalists and know next to nothing about the voice. Too many pianists, violinists, and organists are given the job of teaching singing. Naturally their approach to the problem becomes solely musical. On the other hand, the vocal technician trains the instrument in order that music may be properly interpreted.

THE VOCAL INSTRUMENT

An accusing finger also can be pointed at the so-called elocution or speech teachers who seem to neglect training in the essential qualification of a good speaker, namely, to produce correct sound and to learn the proper technical use of the *vocal instrument*. Even in some of our largest universities the speech departments seem not to have learned that good speech depends on good vocal sound. Good sound depends on the proper coordination of the muscular action of the vocal mechanism, which includes the entire body. The instrument itself must be trained, not just the articulating parts. All the efforts of speech teachers and personality experts to teach good diction, good use of the English language, and so forth, are of

no avail, if at the same time the training of the vocal instrument *per se* is neglected.

EXPERT TECHNICIANS

It would require expert vocal technicians to correct serious faults and take charge of advanced training, but the main job of preventive training could be accomplished, as stated before, by trained grade teachers and physical education instructors until the junior and senior high school age level has been reached. From there on the corrective and development stage should be handled by the voice specialist. During the high school period the problems of the changing voice must be expertly handled if the gains made in the preventive stage in the lower grades are not to be completely lost. The voice specialists should carefully guide the voices of this age level not only technically but musically, and guidance *musically* includes the prevention of damage done to voices in high school and preparatory school glee clubs and choruses by allowing music to be sung which is injurious from the standpoint of tessitura.

The subject of tessitura for voices is a vast and important one, and this is not the time to discuss it except to say that it has a great bearing on the preservation of the natural voice quality of the individual.

Highly trained vocal technicians should continue to guide the individual voices from the high school level through the college and university level and on into adult life.

The challenge to administrative officials of our American schools and colleges and to teachers of the private studios in this vast program of training the individual voice is a serious one, and is becoming more serious every day. The handicaps which result from lack of training or from improper training of the individual voice can no longer be overlooked as of no importance. It is to be earnestly hoped that administrative officials of our great school systems will undertake to create a well-organized and integrated program which will give to each individual a well-trained voice to serve him throughout life, not as a liability but as an asset.

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Recent Scientific Studies in Music

2. A STUDY OF LANGUAGE READING HABITS AS RELATED TO MUSIC READING SKILL

By JACOB KWALWASSER

Syracuse University



FOR THE past one hundred years music reading has been one of the most important aspects of public school music instruction. From the very beginning of music education in America, music reading techniques have been stressed. The parallel between language and music reading is emphasized in many pedagogical works, so many in fact, that the young music teacher is led to believe that skill in one is linked with corresponding skill in the other. But actually how much of an index to music reading proficiency is language reading? True, some splendid research has been done in the field of language reading, but do we realize how meager is the experimentation in music reading? Much that we know about language reading has come from the photographing of eye movements of a reader in order to determine his efficiency with the symbols of written language. The study reported in this article employs the photographic method of studying eye movements of the reader and, in addition, it attempts to ascertain the relationship between language and music reading habits. The materials and procedures used are described briefly below:

Two hundred children, representing grades 5 through 8, took part in this investigation.¹ Only six children were selected from any one classroom—the three best music readers and the three poorest ones. They were chosen by the music teacher, whose judgment was based upon actual success or failure on the part of the child in dealing with music notation in the schoolroom. Remember that those designated "Poorest" were most deficient and those designated "Best" were most proficient. Past performance, rather than tests, was the basis for the classifications of "Best" and "Poorest." Subsequently these children were tested individually. They were given a test of creative music, the Kwalwasser-Dykema Music Tests, and intelligence tests, and their eye movements were photographed in the act of reading English.

We have found the creative music test a rather unique measure of musicianship, and also a fairly adequate measure of music reading skill. The test encourages the child to carry on with the singing of a song, after the antecedent phrase has been sung and played by the experimenter a few times, without the consequent phrase. In other words, the child hears only the first half of the song and is asked to complete it, that is, sing the second half without assistance from the teacher. Of course all the songs used in this part of the study were unfamiliar. The children were tested individually and their "creations" were recorded by a recording machine. Subsequently, the records were analyzed and graded by

a committee to determine how closely they approached the terminal phrases written by the composers of the songs.

A portable ophthalmograph was used to photograph eye movements of the children in the act of language reading. The movement of both eyes was photographed. Generally, a reader is unaware of the way in which his eyes function, and the fact that he has little voluntary control over this activity increases the validity of the reading graphs as an analytical and prognostic device. A complete description of the ophthalmograph would be out of place in this article, but it might interest the reader to know that the instrument consists of a camera, lamps, lenses, mirrors, etc. The light generated by small bulbs is focused on the eyes of the reader and reflected as two beams of light which trace the movements of the eyes on moving films. While the child reads his eye movements are photographed. The eye fixations or pauses are recorded as vertical marks forming a sort of stairway. The number of steps in the stairway represents the number of fixations made on each line of writing. At the end of each stairway there is a thin horizontal line to the left which indicates the movement of the eyes from the end of one line to the beginning of the next. (See Figure on p. 37.) Then with the aid of the Reading Graph Analyzer, these 200 children were rated with respect to their eye movements while reading the same specimen card.

Intelligence test scores and Kwalwasser-Dykema test scores were then obtained for all the children. Assuming that the nature and purpose of these tests are understood by the reader, let us proceed with the results of the study and a brief interpretation of the findings.

(Continued on page 36)

¹ The author wishes to acknowledge his indebtedness to Mr. Frederick Earl Mellnitz for permission to report this study. Mr. Mellnitz submitted this research work to the Graduate School of Syracuse University, August, 1942, as his Master of Music dissertation. The complete study may be obtained by writing to Syracuse University Library, Syracuse, N. Y.

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JUKE BOXES

Contending that modern juke box operation in the performance of copyright music without permission of the owner constitutes infringement of copyright, the American Society of Composers, Authors and Publishers has initiated a general campaign to collect royalties for juke box use of its members' music.

It is estimated that there are half a million juke boxes throughout the nation, and that the annual income from these coin-operated machines reaches into many millions. ASCAP's contention is that the exemption of coin-operated machines in the 1909 copyright law

did not anticipate the current juke box situation, particularly in view of the juke box having in many instances supplanted live musicians. It believes that the juke box competition with other forms of recorded music and with live musicians constitutes an inequity which the courts should remedy.

GOLDMAN CONCERTS

The fourth week of the Daniel Guggenheim Memorial Concerts by The Goldman Band included two Beethoven programs, a Holst program, and one featuring Tchaikovsky music. On Friday, July ninth, the anniversary of the birth of Daniel Guggenheim, a special pro-

gram was rendered as a tribute to his memory. On Thursday, July eighth, only original band works were played.

ASCAP—AFMR

The American Society of Composers, Authors and Publishers has turned a check for \$4,966.46 to the Armed Forces Master Records, Inc., the organization which is supplying our men in the Service with recorded libraries of music.

The check represents the proceeds from the Rachmaninoff Memorial Concert which the Society sponsored June first, at Carnegie Hall, in behalf of the Armed Forces Master Records, Inc.

Where Is That Tune?



By
HUGO FREY

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IT IS not only in swing music, or in the newest fad of boogie-woogie, that the melody and lyrics of a popular song are submerged; this has been the case throughout the whole music world because of the great amount of 'over-arranging' to which songs are subjected. Today's arrangers, particularly those who work in radio, have lost the proper feeling for a popular song.

At your own piano, when you play a popular classic, you enjoy its melody and harmony. Even more important, the lyrics have become an integral part of your appreciation of the song. Then you turn on the radio and hear the same song broadcast with a brilliant rainbow of harmonic dazzle woven around it. Puzzle: Find the tune!

You ponder on why all that arranging is necessary if the song is good. The popular songs of today are exceptionally well harmonized in the published copies and should require very little adjusting in their scoring. But radio arrangers claim that they cannot hold their listeners' attention without employing every scoring trick known to the trade.

This frantic arranging craze dates back to the inception of electrical recordings, and has been brought to a red heat by the practices of those who score for the movies. Even famous composers have been employed to arrange orchestration effects, some of which chill the blood—or bring it to the boiling point!

To get back to the enjoyment of the unadulterated composition, song or instrumental piece, I want to say that the music of our public schools has come as a saving grace, creating a demand for "pure" music, and at the same time stimulating creative talent that is even now showing results.

The schools are also responsible for a tremendous awakening in the choral field and, in spite of the restrictions the war has brought about, some very spectacular festivals have been held in the past year. I was

(Continued on page 32)

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By CAPT. MARK H. HINDSLEY

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THE United States Army Band, representative band of the entire Army and one of the finest military and concert bands in the world, is now stationed at historic Fort Myer, Virginia, in a new, ultra-modern auditorium constructed entirely of non-vital materials and designed especially for perfect broadcasting of the many programs carried on the networks.

A direct descendant of the General Headquarters Band, American Expeditionary Forces of World War I, the United States Army Band was organized by General Pershing in 1922 and was stationed at the Army War College until it moved into its present quarters.

Duties of the United States Army Band are many and varied, among them greeting visiting chief executives, royalty, foreign diplomats and other celebrities, as well as our own national heroes. The Army Band leads the inaugural and other parades and plays for all kinds of Army ceremonies besides broadcasting official and concert programs. Since a planned program of off-duty recreation is important for maintaining the morale of officer and enlisted personnel alike, the Army Band Dance Orchestra is a very important unit. Among its weekly engagements is playing at such spots as the Stage Door Canteen. Smaller units, such as the Dixieland Octet, the woodwind quintet, the clarinet and trombone quartets, and top-flight soloists provide many special features at concerts and radio broadcasts.

Administration of this busy, fast-moving, strictly professional organization is a difficult and responsible job. Colonel Thomas E. May, the commanding officer, is a two-fisted executive with wide experience in all phases of military duty. His keen perception and ideal of perfect organization demand that every member of the United States Army Band be a soldier of the highest caliber in



addition to being a good musician.

Captain Thomas F. Darcy, Jr., band leader, will not allow "temperament" to be coupled with music. His highly sensitive musical talents, combined with a thoroughly organized business approach, have developed the Army Band into one of the most outstanding musical organizations of all time. He was the youngest band leader with the A.E.F. in France in the first World War, and saw more than two years of service overseas. In addition to his duties as leader of the United States Army Band, he is dean of the Army Music School, source of all new Army band leaders in the present conflict.

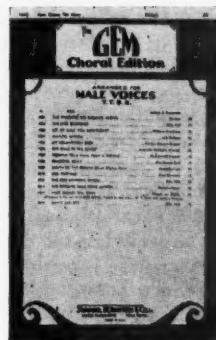
The Army Music School is also stationed at Fort Myer and is under the same administration as the United States Army Band, with Colonel Thomas E. May, Commandant, and Captain Thomas F. Darcy, Jr., Dean.

The Army Music School is maintained for the sole purpose of training enlisted men of the Army as band leaders, the graduates being assigned to combat units wherever needed, in the grade of warrant officer. Graduates of the School are now serving in practically all theaters of operation.

(Continued on page 28)

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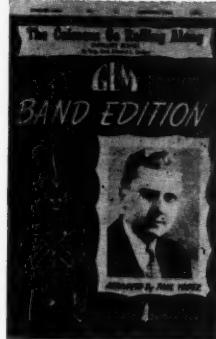
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JULY-AUGUST, 1943

★ BUY MORE WAR BONDS ★

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HINDSLEY

(Continued from page 26)

"Shootin' before tootin'" expresses the philosophy of the Army Music School. Under the precepts laid down by Colonel May, emphasis is placed upon leadership, and bandmasters are taught to be soldiers first and musicians afterward. Admission to the school is by competitive examination only, and no candidate is eligible until he has first completed his thirteen weeks of basic training. This requirement provides assurance that candidates have become proficient in the use of military arms and weapons as well as musical instruments and in tactics pertaining to their respective Army branches. In other words, a candidate, to become a bandmaster, must know how to handle a bayonet before he is taught to handle a baton. In line with this principle, members of the school are given a thorough grounding in military formations and administration as well as in musicianship and the technique of conducting military bands.

During the last war, band members were widely used as stretcher bearers in the evacuation of wounded from areas of conflict. While this remains a duty to which they are subjected in times of emergency, the regimental band's prime military function today, as stressed by Colonel May, is security-duty. This service includes guarding installations in the rear, guarding prisoners of war, and guarding bivouac areas.

Regarding security-duty, Colonel May says:

The experience of the last war showed that service as stretcher bearers contributed to the breaking up of bands at a time when they could be most useful. This was due not so much to casualties as to dispersion. As a result, when the combat troops returned from front-line duty, there were not always enough band members available to provide the musical programs necessary for both military and morale requirements.

I speak from personal experience in saying that if ever an Army Band is appreciated, it is when men come back dog-tired or wounded and seek the relaxation and entertainment the band alone can supply. For this reason we believe that not only will field commanders have a better chance of keeping their bands intact by using them for security-duty but they will also relieve the drain on their reserves and will have at their disposal at all times a group of men trained in a particular and highly important type of work.

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BAUER

(Continued from page 8)

ing attention to the fact that the phonograph has an advantage over radio in that a student may repeat a phonograph performance until he has become perfectly familiar with a work. This is especially true if he has learned to follow with a score. Such study of a composition greatly enhances one's listening pleasure and appreciation of both radio and concert performances.

If musical experience of this kind is worth while with the classics, think how valuable it is in familiarizing oneself with contemporary idioms. No doubt much that is being written under the cloak of "modern" is inferior, and will not outlive its decade. A good deal of it expresses the chaotic condition of the world, and is inevitable as representing the spirit of the times. In it will be found the seeds out of which the music of the future will grow. Just expressing the times, however, is not enough to create worth-while art. Not only must composers have something to say, they must also know how to say it, and it must be a sincere expression. Composers are in the vanguard of musical expression and always have been. They point the way for the interpreters and listeners, who might be satisfied to live in the past, but music could not progress if all the composers were willing to imitate former periods without a contemporary feeling to their music. We cannot walk into the future with our faces turned backward, but the past constantly propels us forward. We must know tradition and we should be able to write in the technics of the past upon which we must build the technic with which we work.

As teachers, we must know both the past and the present, and we must be able to impart to our pupils the idioms and the technics of every era. There can be no such thing as substituting the new for the old, but we must supplement the classic repertory with the contemporary. One could no more approve of a teacher who taught only modern compositions than of one who taught only the old and sometimes hackneyed literature. It is unfair for teachers either to leave their pupils

(Continued on page 46)

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Dealer Trends

By
ARTHUR A.
HAUSER



IS WASHINGTON MUSIC CONSCIOUS?

AT a recent meeting of the National Music Council there was discussion of ways and means of getting more recognition for the part music is playing in the war. The fact that Washington does not place as much emphasis on music as it does on other necessities in the war effort was being lamented with sincere gusto.

When Mr. John Paine, general manager of ASCAP, was asked to express himself on the subject he did so in a manner which will be remembered by everyone at the meeting. He put his finger directly on the crux of the whole failure of officialdom to consider music in its true importance. Our Government is confronted with the gigantic task of winning the greatest war in history. It would be impossible to enumerate here the thousands of details which must be given attention. Materials—guns, planes, boats, ammunition—are obviously needed. Entertainment for the enlisted men and women is also important. But what about music? Yes, what about music in the war effort and as a part of our nation's culture? "We know how important it is," said Mr. Paine, "but what have we done to make Washington know it too?" He threw the whole situation right into the laps of the professional musician, the music educator, the composer, the publisher, the dealer, and, in fact, anyone who makes a living from music or who "just enjoys it."

Perhaps Mr. Paine is right. Perhaps we are too timid; perhaps we do not realize our importance in the over-all picture. While there are some among us who are continuously fighting for music's recognition, that is not enough. To reach our goal—which is, as aptly stated on the cover of this magazine, "...The Advancement of Music in America"—each one of us must think of his chosen field as the most important of all. We must be willing to say with pride, "I am a musician, a composer, a publisher, a music educator, or a music clerk." Our calling is not an easy one. All of us devote years of study to perfecting ourselves in music. No other profession or trade can say more than that for its calling. Well then, let's tell Washington all about us and what our music means now in war and later in peace. Let's do it with enough emphasis, but with the dignity which music deserves, to make Washington realize that music should be right there alongside of guns, planes, boats, and ammunition.

★ ★ ★

YOUR JOB IS IMPORTANT

AMERICA is at war. We are mobilizing our manhood into an armed force and transforming our civilian life into a great war effort. Right in the front line of civilian morale stands music, the spirit of enthusiasm and courage, the enemy of fatigue, defeatism, and

fear. It is your privilege and responsibility to utilize this great and powerful force. Group singing, group playing and individual music making are the most potent and accessible implements known to mankind for maintaining courage and confidence to look the situation squarely in the face.

Your job is important. It never was more important than it is Right Now!

★ ★ ★

WHAT—ANOTHER RACKET?

WHEN "Stop Thief" appeared in the May-June issue of MUSIC PUBLISHERS JOURNAL the thought that there were other rackets being plied against educators never occurred to me. Since the story was printed several reports of fraud have come to my attention. Here is one so brazen it is almost unbelievable.

An educator, who will be unnamed at his request, became suspicious of a "con" man who claimed to have made special arrangements with a certain publisher to grant performance rights on a copyrighted operetta for a fee of fifty dollars. For this fee and other considerations he would help to produce the operetta. The explanation of his arrangement with the publisher was not even logical, and it is surprising that he was able to flim-flam so many people with it. Every educator should know by now that permission to produce a copyrighted opérette must be obtained from the copyright owner or his authorized agent. Usually the permission is granted on evidence of purchase of a specified number of vocal scores.

The racketeer, having three dilapidated copies of the score in his possession, preferred not to have the educator buy any more copies for fear of a possible check-up on the performance. In order to forestall detection, he told the educator that since he had given so many performances of the work in question the publisher had given him a blanket permission for all future performances provided he did not (sic) buy any more scores. Furthermore, he authorized the copying of parts of the music and text from the scores in his possession. These scores, by the way, had all front pages deleted so the performers could not ascertain the publisher's name and data concerning performance rights. As an added precaution against detection, the racketeer changed the name of the operetta.

Pretty clever? Yes, but he forgot that sooner or later all racketeers are found out and punished. This particular case is now in the hands of the F.B.I. Violation of copyright is a Federal offense.

It is the belief of the publisher involved that if educators were told of this racket they would not be made innocent partners in law violations. Regardless of the statements made by the racketeer, the performance of the operetta was illegal and the producers are technically subject to penalties provided for by law.

Racketeers, like all other criminals, do not relish pub-

licity. Our best weapon against them, therefore, is publicity. Let's expose every form of racket which comes to our attention. We can reduce to a minimum the number of thefts or frauds perpetrated each year if we report promptly anything of this kind that does not seem to be on the level. A letter to "Dealer Trends" in care of MUSIC PUBLISHERS JOURNAL will bring you a prompt reply on anything of this kind which you think looks suspicious.

* * *

JUST A FEW SUGGESTIONS

IN MOST restaurants, drug stores, and similar places where there is a cashier you will find, close to the cash register, a very inviting display of quick-sales items—candy, gum, cigarettes, etc. When you are paying your bill it is quite natural for you to pick up one or more of these items. If they were not there when you had change in your hand the chances are that you would not make the added purchase. It is good sales psychology to display small merchandise close to your cash register, such things as pocket dictionaries, mending tape, phonograph needles, and music writing tablets.

All dealers can help publishers and jobbers give them better service through the simple expedient of using care in making up their orders. Many unnecessary mistakes occur because the dealer has forgotten to indicate the arrangement or the key of a composition desired. With regard to band and orchestra music, frequently orders received by publishers and jobbers make no mention of the instrumentation required, whether it is wanted for small, full, or symphonic orchestra, with or without extra strings, or, in the case of band, whether standard, concert, or symphonic editions should be sent. In the case of popular music, it is not always necessary to indicate the size of the band or orchestra edition, but where a special version is desired, that information should always be placed on the order. Take an extra moment or two to make sure that the order contains all necessary information.

Do you know that the Music Educators National Conference with its affiliated organizations is one of the few professional associations which has continued to carry on during these critical times? All of us who are members of the MENC or its affiliated organizations should be very proud of this fact. However, we know that it takes money to operate and that the activities of the MENC can continue only as long as funds are available. All of us are conscious of the excellent job which the MENC has done for music and music education in our country, and we realize that its continuation is distinctly to the advantage of both the music merchant and the educator. We believe that without the organized and coordinated efforts of this great music Conference, the entire structure of music education in America may be irreparably weakened. Although membership fees alone will not take care of all the financial problems resulting from war conditions now confronting the MENC, every new membership will add just that much to the relief of its financial problem. It behooves everyone, be he publisher, dealer, instrument manufacturer, music educator, or just plain music lover, to do everything in his power to see that new members are secured for the MENC and that old members do not fail to renew their memberships. Let's all exert a little extra effort for memberships.

JULY-AUGUST, 1943

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FREY

(Continued from page 25)

fortunate enough to attend some of these. At the Wayne University Festival in Detroit and at the University of Kansas gathering, the accent was on not only American music but also on arrangements that were singable and playable.

Let us hope that this healthy trend toward simplification continues. The popular songs of today are the folk songs of tomorrow, and it is important that they be maintained in a recognizable form.

As editor for a music publishing house, I find that actual contact with the school field has become a vital part of my work. It is only by seeing my theories put into actual practice that I am able to corroborate them. Talking with educators about their problems will enable me to turn out more acceptable arrangements. I definitely plan to visit schools every year, thus fortifying myself with new ideas.

FUNCHESS

(Continued from page 10)

sions who are intimately concerned with the morale of the men in the armed services call attention to the emphasis which should be placed upon singing and the need for teaching the so-called pocket type instruments. Why not teach these students now some ways and means of entertaining themselves when they become members of the armed forces? The recorder family provides excellent media for small ensemble experience, and learning to play them is a relatively simple matter. The few chords needed to play simple accompaniments on the guitar, mandolin, and ukulele may be learned in a short period of time, and a little directed experience in their use will prove to be of much practical value in many instances. In the case of singing we should attempt to teach those songs which the boys sing under informal circumstances, when there are no song sheets, song slides, or song leaders available. Such a course presents a challenge to the music

education forces of this country, and a decided mistake will be made if the challenge is not accepted.

Any plans for the postwar program in music education should reflect the belief that present circumstances are only a part of a transition period and that the postwar music education program will not be the same as that prevailing prior to the war. The impact of this war has brought to light certain practical values of music in the lives of people, and in some instances these values have been discovered simply by chance. On one occasion the public-address system in a large factory was used to carry music from a phonograph record to the workers. Though the system had not been placed in the factory for this purpose, when the requests began to come in for more such music to be played, it became the instrument whereby music developed into a factor in speeding up production. No doubt a large number of musicians would say that such a result was to be expected; nevertheless, very little if anything had been done in advance in an experimental and

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scientific way to effectively and convincingly show to the persons involved that such possibilities existed. Scientific investigation in music has occupied the attention of only a relatively few persons, and recent findings should be a stimulus to more people for further experimentation.

The use of music as a therapeutic measure in the treatment of mental and physical ailments has received only a small amount of the recognition which it is due. We know that music has a tremendous influence, but we have discovered very little about the manner in which we can apply this knowledge. When our soldiers and sailors return, broken in body and mind and facing years of physical and mental pain, we as a nation must be prepared to alleviate their sufferings. Is it not a fact that the forces of music should make ready now to contribute more than ever in this important postwar era?

The place of music in our social and economic organization has been more or less on the cultural side, but every practical application made will increase the possibilities for music as a cultural agency.

BURROWS
(Continued from page 13)

from the start. Violin and clarinet pupils find pieces which have rich harmonic accompaniment; piano pupils learn fundamental harmonies from the earliest lessons, and play interesting rhythms. Teachers of an earlier day are sometimes surprised to discover that the modern materials, seemingly more difficult, are grasped so easily by pupils because of their more interesting character.

The singing approach to instrumental instruction has opened up an important type of material which the studios have borrowed from the schools. By using their voices the instrumental pupils can learn with pleasure to play those pieces they have sung in school, and many other pieces which they learned first as songs. While singing approaches were at first used in those studios which employ class instruction, they are now quite common in many private studios where progressive methods are used.

New goals and new materials have brought with them new teaching

procedures. Besides the singing approach and the policy of attacking technical problems first through meeting them in pieces, the studio has learned much in progressive procedures. Whereas earlier pupils were taught to play or sing a single musical work many, many times in the hope that a polished perfection would result from much repetition, today's pupil enjoys a wide repertory even in his earliest days of instruction. Each piece of music learned helps each other piece, until finally the pupil with a large repertory is able to perform with just as much finish as though he had spent all his time on a single offering.

Besides profiting from knowledge of the goals, materials, and procedures of school music, the studio teacher can take advantage of the opportunity to correlate his work with activities in the school. Children who are taught in the studio some of the music which is used in school find that they are recognized in the classroom as leaders, and in this capacity can help in the school music lesson. This is true all the way from the

(Continued on page 47)



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Permanent Music Education Values in Relation to the War Effort



By DELINDA ROGGENSACK

Supervisor of Music, Newton, Iowa

When we think of a community, we think of a whole whose parts are human beings in many different walks of life. The elemental emotions and reactions of all are essentially the same, but degrees of control vary with degrees of mental, physical, and moral stability. Generally speaking, these emotions fall into two groups. There is one group which causes the individual to disintegrate and interferes with his normal responses; there is a second group which calms and strengthens the person and evokes a highly desirable type of reaction.

The person, then, who makes a contribution to the life of the community must constantly keep his finger on the pulse of the community in order to determine the state of its mental, physical, and spiritual health. He must know how to stimulate action and how to carry through to the completion of the

action before enthusiasm cools. He must know when and how to relieve tensions; when and how to bring in humor; how, upon occasion, to bring the relief of tears. He must be versatile enough to evaluate materials in terms of community needs. He must realize, above all, that when a vehicle of expression keeps its sincerity and integrity, regardless of its status in the scale of culture, it functions best.

Many sins are committed in the name of patriotism, and not the least of them is the acceptance and promotion of the mass of shoddy material that is being produced now. Patriotism must go further than the use of materials that laud our heroes and our Grand Old Flag. It must include a sincere and active demonstration of pride in the heritage left us by the people who came to live in this country because of a very real belief in Democracy. It must include

WE READ and talk a great deal nowadays about "music in the war effort." We wonder how much of it is sincere and how much is cheap ballyhoo. We are prone to forget that music for the war effort must first of all be music for people, and that any vehicle of expression is effective only in so far as it contributes to the life of the people in the community, who in turn translate its effect into power and purpose.

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sympathy, understanding, and unity of purpose with those who are our allies. It must include a belief that the horrible course our world has taken will lead to an ultimate triumph of that which is good.

The demands which the community makes on our school music groups, whether in peace or in war, depend on three main issues: (1) the integrity of the school music program; (2) the excellence of the performing groups; and (3) the ability of the performing groups to fit into various community situations. We set ourselves up as music educators, and our chief objective is the enrichment of the life of the individual, the school, and the community. This is best accomplished by challenging the powers of those we work with to achieve the best standards of music literature and performance. Contrary to popular assumption, community demands increase with increasingly high standards of achievement.

While it is true that situations peculiar to the war period are new in the present picture and call for special materials and skills, yet, generally speaking, the objectives for community service remain pretty much the same. There have always been demands for the use of music to stimulate and unify action for various kinds of community drives. The only difference in the current picture is that there are more demands and the emphasis is placed on war projects. There have always been demands for music to relieve tension, and now that we are at war these demands are increasing. There have always been demands for music to counteract fatigue, and because of the findings of scientific research, music of this kind is assuming an important place in the music education program. Music has always been a valuable part of religious services, and there should be no lessening of that contribution. It has always contributed to the civic life of the community and those demands are increasing almost beyond our powers to fulfill them.

There are many problems to be solved in meeting these demands. Shortage of teachers and the necessity for taking on the emergency teacher presents one problem that needs a great deal of consideration

if our programs are to maintain their present high level. The demand for our students' services in war jobs and in the armed forces is reducing seriously the numbers in our high school groups. The hours required for intensive work in mathematics, sciences, and physical education have cut the time allotment for our music groups. The psychological reaction to quick adjustments makes it necessary to fight a sense of futility. Disorganized homes and growing delinquency throw on the school an added burden of citizenship training.

Yet, true as all this is, the resourceful music teacher will never know real defeat. If we are of that group known as "morale builders," then our own morale must maintain the highest possible level.

What can we do about all this? We can keep alive our performing groups as well as the situation allows to provide concerts and to carry through to a peacetime world.

We can emphasize the work in our elementary and junior high schools in order that the program after the war may go on from its present high level of achievement. We can maintain our church choirs so that the spiritual guidance of our people may be as effective as possible. We can promote Victory Sings by training leaders and assisting in organization. We can fit into all community activity that relates directly to the war effort. We can organize and train Victory Groups or Minute Men that can fit into any kind of a community situation. We can keep alive the culture which is not ours alone, but is a sacred trust for the whole world when once more its people are free to enjoy it.

★ ★ ★ PUBLISHERS—DEALERS

At the annual meeting of the Standard Music Publishers Association held at the Hotel Roosevelt, New York City, June 19 and 20, it was voted to eliminate the word "Standard," so that the official name of the organization is now Music Publishers Association.

The first day of the meeting was devoted to general association affairs, and the second day was given over to a combined meeting with the National Association of Sheet Music Dealers. All officers of both associations were re-elected.

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KWALWASSER

(Continued from page 22)

1. On the basis of intelligence it was found that the "Best" readers were far superior to the "Poorest" readers. Their averages (means) compared as follows: "Best" 109.2; "Poorest" 100.4. Furthermore, it was found that this difference of approximately 9 points proved to be of such magnitude, when compared with the distributions of scores, as to make the difference statistically

significant. It should be explained here that a significant difference is to the statistician so unquestionable as to warrant the assumption that its likelihood of occurrence is 100 times in 100 chances. In other words, this difference is one you may "bank" on; one unfailing in its probability of occurrence.

2. We learn that the "Best" music readers earn a much higher score than the "Poorest" on the creative music test. In this completion test their scores (means) are 76.1 and

61.1. Here again there need be no hesitation in generalizing on the overwhelming superiority of the "Best" over the "Poorest," for the statistical difference, like that in intelligence is not only enormous but statistically reliable.

3. We learn that the "Best" music readers earn a much greater measure of success than the "Poorest" in reading rate as revealed by the ophthalmograph. The average scores are 334.5 for the "Best" and 297.5 for the "Poorest." Remember that these measurements show the difference in the reading rate of English and not music, for no photographic measurement of music reading was made in this investigation. Again, let me point out that the difference between the "Best" and "Poorest" was found to be statistically significant.

4. One of the reasons why the "Best" are faster in their rate of reading than the "Poorest" is that their eyes pause less frequently per 100 words. These "rest" periods are called fixations. The ophthalmograph shows that the "Best" music readers earn a rate of 88 fixations per 100 words, while the "Poorest" music readers earn a much higher rate of 96.5 per 100 words. Undoubtedly the tendency to make fewer fixations contributes to the rate of speed of the "Best" music readers. Again the difference proves to be statistically significant, and there is no likelihood that this difference is accidental.

5. We learn that the "Best" readers in music make fewer regressions than the "Poorest" music readers. Regressions are attempts to remove error in translating symbols into meanings. Contrary to popular belief, our measurements show that the fast reader is likewise the most accurate reader, for the "Best" regress 15.2 times for every 100 words while the "Poorest" regress 19.2 times per 100 words. May we say that the first impressions of the "Best" seem to be more adequate than those of the "Poorest"? Slow and steady may be a good phrase from the standpoint of alliteration, but slow and unsteady seems to be the linked pattern of behavior revealed by this section of our study.

6. This report concludes with the amazing findings obtained by the Kwalwasser-Dykema Music Tests. The "Best" earned an average

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(mean) score of 78.4 and the "Poorest" earned only 37.3. Greater than any other difference found in this study, the K-D Music Tests yielded a difference in terms of a critical ratio of 18.7. This tremendous difference is so "dramatic" that it cannot be dismissed as an accident, for it represents the most important finding—the best music readers are the most talented musically. Make no mistake about that.

There are many other interesting phases of this study which cannot be presented, but the most important ones have been discussed. It is interesting to speculate regarding what the results of the study might have been had we photographed eye movements of our "Best" and "Poorest" music readers in the act of reading music. While it is likely that little difference in results would be found, the burden of proof still rests heavily on researchers in the field of music education to prove this assumption true or false. However, we now have a rather detailed check on the music reading habits of 200 children, half of whom are superior readers of music. We know that the good music reader is more intelligent than the poor music reader, more talented musically, possessed of better musical creativeness, speedier in his reading rate, has need for fewer fixations and fewer regressions.

No closing observation could be more appropriate than a statement made by Luckiesh and Moss in an authoritative text entitled, *The Science of Seeing*, a book which all educators might read with profit.

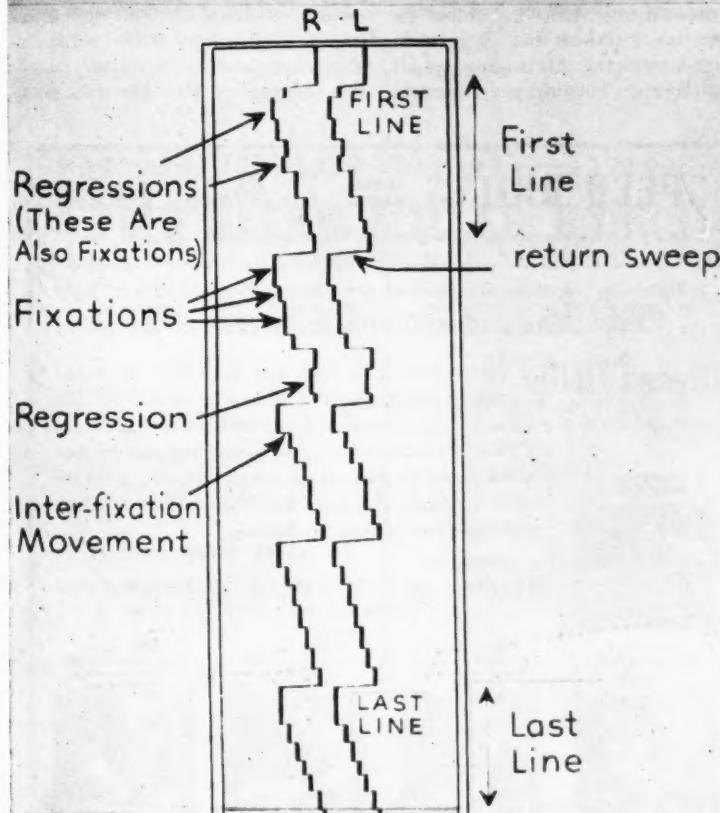
It should be recognized that civilization is not all profits. There are losses too. Modern sciences are reducing the losses and no science holds more promise in this direction than the science of seeing. A civilization in which the responsibilities of seeing have been so suddenly and greatly increased and so radically altered is sorely in need of knowledge pertaining to *what* happens. Knowledge of *why* it happens is fundamentally just as desirable, but is not so urgently needed.²

Simple eye movements may have a great deal more to do with success or failure in reading music than we realize, and not until we know more about *what* happens in reading music can we proceed intelligently with the troublesome problems of music reading.

² Matthew Luckiesh and F. K. Moss, *Science of Seeing*, D. Van Nostrand Co., Inc., New York, 1937.



SUBJECT USING THE OPHTHALMOGRAPH



INTERPRETATION OF THE READING GRAPH

HOOD

(Continued from page 7)

an *a cappella* choir, or carry on successful assembly singing, if you don't know how to do the job, get in there and learn to do it well! It is quite possible to learn to do an adequate, yes, even an outstanding piece of work, if you have the will. Find out how to streamline your efforts so as to prevent a year of awkward struggling which may end in an ignominious finish. Remember it is not always how much (or how little) you know about a subject that counts; it is the way you are able to use what you know.

So much for techniques. We all need them; let's all get them! But are techniques the only vitally important factor needed to insure success in this new job? Authorities on the training of soldiers and war workers recognize at least two other factors as essential to success. The first is the attitude of the individual toward his work—his real interest in what he is doing; his originality; his initiative in learning the thousand

and one extra details that go to make up a job done by an interested human being, and not by a mechanically perfect robot. The second important factor for success is the attitude of the individual toward his surroundings and his co-workers—his adaptability and his social qualities; his willingness to cooperate for the general good; his interest in his fellow workers.

Now, what is your attitude toward this new job of yours? Are you an unwilling pinch hitter who would much prefer to be left alone and undisturbed in the line of work which training and experience make easy for you? Is your interest in the job one of lip service only, while you nurture an unconsciously disdainful feeling toward it? If instrumental music is your main interest, do you barely manage to sit through the vocal methods class which, it is hoped, will prepare you for your enlarged program for next year, doing only enough to keep up with the minimum requirements of the course, on the principle that you won't need this information after the war? You

might be surprised at the dividends a little sincere attention and a little real work on the new subject will pay!

And then, too, how about your attitude toward teaching in general? Have you the initiative and originality that will make any subject you study or teach a fascinating one? Are you naturally curious or are you satisfied just to read the assigned Chapter 10 in the text, and never explore further? Have you discovered that music, like every other subject in the curriculum, at every grade level, is no longer a separate, isolated subject? Do you recognize the great contribution it can make to the cause of world friendship through folk music learned vocally, instrumentally, or rhythmically? Are you learning, this summer, a goodly supply of the folk songs of the world? Get them, and teach them next year. Many collections of delightful folk songs and dances have been issued in the past few years, and by teaching them you can be of concrete assistance to the room teacher whose class is studying about China, Brazil, Norway, or Australia. How much do you know about our American folk music? Are you familiar with the fine materials available through the reference department of the Library of Congress? Are you conversant with the publications of the Pan-American Union, the books of Latin-American songs, and the band and orchestra arrangements of Latin-American music? Do you know the service songs of our country and of our allies, and are you ready to use them with either vocal or instrumental groups? Do you know the bulletins and lists of material prepared by the Music Educators National Conference?

How much do you know about the simple instruments, rhythmic, melodic, and harmonic, which can be used by the children in your school for individual exploration in music and for enriching their ordinary group song and rhythmic experiences? Have you read about the various clever ideas worked out in different parts of the country for making high school music departments function regularly in connection with wartime activities?

Do you understand the groups you will be teaching? For instance, if you have been directing special

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music groups—choir, band, or orchestra—but now are to expand your program to include general music classes as well, are you going to demand the same standards of skill and performance from the general music classes as from those special groups? Do you recognize the very considerable difference between the attitude of the classes which "all the children of all the people" are required to take and the attitude of the groups whose special interest and ability in music cause them to elect courses because they want intensive experience. Or, to reverse that situation, are you so accustomed to teaching those general music classes that when you take on the special elective groups you cannot hold their interest because you fail to challenge them to give to the limit of their ability?

These and hundreds of other questions like them will tantalize you while you are studying the techniques of teaching various musical subjects. They will provide you with busy work for many a day if you have the initiative, the originality, and the curiosity that prevent teaching from ever becoming humdrum! Learn all the answers you can to questions like these. You will be wanting them next winter.

And finally, what is your attitude toward your surroundings and your co-workers? Can you adapt yourself to this new and possibly trying situation? Are you interested in the musical resources of your community? Do you know what the community musical interests are, and how you can satisfy and enrich them? What musical groups are active? Who are the leaders? Are there any folk groups in the community, or any sources of indigenous or imported folk materials?

With regard to your fellow workers, be careful not to look upon the administrator and your fellow teachers in the academic field as probable musical ignoramuses who may safely be patronized. You may find that some of them have had musical experiences equal to, or far beyond, yours. Recognize the fact that music is only one subject in a broad and flexible curriculum, and do not expect everything in the school to re-

volve around it. Do you know something about the problems your school administrator has, and how you can best help him, as well as get his cooperation?

Many school music teachers start out by insisting on being specialists—vocal, instrumental, elementary, secondary—shut off by a clearly defined line of interest and effort from every field but our particular one. Gradually some of us achieve the status of music educators, but not always do we reach the place where we can really deserve the name of educator. In wartime, and with so many new problems to be solved it is important for us, first of all, to see ourselves as *educators*—workers with others in school and community. Our duties and privileges as *music educators* can then soon be fitted into the general scheme of things. And finally, when we are well adjusted to our place as a part of the school and community, our special musical interest will begin to permeate the whole organization to which we belong, and will carry much more influence than it can when shut off by itself.

GANNETT

(Continued from page 19)

glee club music, band and orchestra music, and original composition. Thousands of boys and girls of teen age or under participate in these every year. Much is also done through the Junior Division to foster music appreciation in young people.

We of the National Federation of Music Clubs believe that all these activities, although at first thought they may seem far afield, have a direct relationship to the war effort. All of them contribute to a musical future for this great country of ours in which there will be a wider audience for the fine things that the great composers of the present and the past, the great orchestras and opera companies, the chamber music groups, and the individual soloists have to offer. They contribute, also, to the conservation and development of that vast reservoir of native talent which many of the refugee musicians coming to us from other lands have characterized as the greatest to be found anywhere in the world.

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see listing of
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WARING

(Continued from page 5)

be united in their understanding of the song, and a close emotional rapport must be established between them in its performance. They should be able to say, "We do not sing the song; the song sings us."

Do not conclude that we are unaware of the value of sound methods. Group precision, for example, can be attained only through incessant practice, and methods are essential to efficient practice. One help in achieving group unity in rhythm and accent is having the singers tap their feet, clap hands, walk, or march as they sing, since muscles of the arms and legs are instinctively more responsive to rhythm than the vocal apparatus, which must often learn rhythm and accent from such reflex manifestations. This is a method, and though no one would think of carrying its legitimate function out of the rehearsal room into a public performance, other obvious methods and mechanics (though they may be less visible!) often seriously impede natural expression in the ultimate presentation.

The advantages and disadvantages of various types of trained vocalism were not always ours. When the Pennsylvanians was an almost entirely instrumental organization we all sang, any vocal training our members possessed being there by accident rather than design. A few years ago we instituted a new idea which we called the "Vochestra," a combination of voices and instruments in contrapuntal fashion, producing a smooth blend of sound neither predominantly vocal nor instrumental. Since even we were not resourceful enough to discover a means whereby the members of the orchestra could play and sing at the same time, the necessity of employing an auxiliary group of singers was apparent. The formidable responsibility of five radio programs a week made it imperative that they be trained musicians skilled in the art of sight-reading. The problems of trained versus untrained vocalism instantly became acute. This was especially true when the entire organization combined its vocal efforts *a cappella*. The singers whose training had been but a means to an artistic end

adapted themselves to our requirements without undue difficulty; others who had concentrated too exclusively upon mechanical method or technique, and whose preoccupation with the means had left them only a residual end consisting of mannerism and attitude, found it almost impossible to adapt themselves at all. The old Pennsylvanians didn't know *how* to sing, but they could make a song come to life for an audience, which was proof of the validity of their effort.

We try to bear in mind the fact that there is actually no such thing as a radio *audience* in the sense that the word "audience" refers to a group of people gathered together to witness a performance and possessing, in consequence of their assemblage, a specific group psychology much more important to the performer than their separate individual psychologies. In reality the so-called radio audience is a large number of individual listeners, widely scattered and owning no specific group psychology as an audience, only the sum total of its individual reactions, which is quite another thing. Thus we never forget that we are playing to *you* as an individual and to *you* alone. If our previous assertion, that sincerity is the most important tenet in our artistic credo, requires supplementation, then this conception of a personal relationship with our listeners should suffice. Sincerity should be a cardinal point in all personal relations.

We have been asked by *MUSIC PUBLISHERS JOURNAL* for a free and full discussion of our subject, and space in future issues has been assured us for the discussion of points this article may suggest. From our varied experience in forming and training choral groups, both in and out of radio, we believe we have learned some of the reasons which enable one group to grow and flourish, while another of like potentiality misses fire and languishes. For the deficiency of the latter we think we have some musical vitamins to prescribe.

Readers are invited to suggest problems and questions for Mr. Waring's discussions in future issues. Address him in care of *MUSIC PUBLISHERS JOURNAL*, 1270 Sixth Avenue, New York, N. Y.

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JONES

(Continued from page 6)

have been teaching the wrong subjects as well. The person who is learning a musical skill needs not so much appreciation as discrimination. At the same time we might as well get rid of our listening courses. Teaching people to "listen" is a job for the psychologist; the musician is interested in teaching people to "hear."

New professions are on the horizon. A large number of people will be needed to administer music in industry. This is probably a job for a music-psychologist or a psychological musician. He, of course, will need many assistants trained in musical knowledge and skills. The emphasis placed by our government on Latin-American relations, and the number of concert artists from South and Central America now appearing in this country have already drawn a number of musicians into the field of Latin-American music. Probabilities are that we will need an increasingly large number of people in the many and varied phases of this field. Church music, except in the larger city churches, has always been worse than mediocre. Since our concert audience is duplicated to a large extent in church congregations, there will undoubtedly be a demand for better church music. The fact that church congregations are larger now

than ever before is an added reason for improving church music. Also the fact that church organs are not now being built will increase the demand for organs and organists after the war. Musical instrument companies will need large manufacturing and sales staffs; the radio industry will no doubt need many more musicians. Our symphony orchestras, depleted in favor of the armed forces, will need new members; the film industry will be able to use a larger number of performers and composers; and a very large number of teachers will be needed not only for the public schools and private studios, but for the adult education music classes which will grow out of the increased interest of the large new listening audience previously mentioned. In addition, the relatively new field of recreational music will attract and provide for many musicians qualified to work in the recreation departments of the increasing number of cities maintaining these departments.

Changes in some of the musical organizations in the schools are also predicted for the near future. One of the tragedies of the times is the depletion of the school orchestra. Unfortunately the orchestra is an organization which takes years to build. Several music teachers are experimenting with a new organization called the "Bandorchestra," which is

(Continued on page 46)

FISHBURN

(Continued from page 11)

6. The band teaches discipline, since it operates on the basis of teamwork under supervision.

7. The band is a direct help to many other school activities. (The athletic association is a fine example.)

8. The band serves as an outlet for creative work in the instrumental field, not only for the director but for talented students, through compositions and arrangements.

9. The band serves as a laboratory for students interested in the directorial phase of music.

The above statements from my notes and from the writings of Prescott and Chidester have been proven correct in so many thousands of cases that I believe they are not open to challenge. I contend that the same arguments can, in the main, be applied to the school dance orchestra; and I believe that the situation of the dance orchestra at the present time is approximately the situation of the school band at the time of the last war.

In gathering statistics for a thesis on "The Status of Instrumental Music in the Secondary Schools of the State of Pennsylvania" in the summer of 1942, Mr. Herbert Frederick Williams asked several questions which are pertinent to the present situation. While not all schools in Pennsylvania had these questions submitted to them, 124 sets of answers were received from high schools of all types and all sizes, and in all sections of the state. Many other criteria further proved that the resultant answers showed a cross section of instrumental music in the state of Pennsylvania. The results showed that, while a large majority of the schools give credit for band and orchestra, and even for second band and second orchestra, no school submitting an answer mentioned the dance orchestra under the question, "Name the music organizations that are curricular and accredited." In reply to another question, "Do you have a school dance band?", 63 instrumental teachers stated that they did; 28 more favored the idea of a school dance band, but apparently had not been permitted to organize

(Continued on page 45)

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FRISCH

(Continued from page 17)

est and discover the musical ability of the pupils; the private studios carry on with more specific training, as is done in many other subjects.

Some music directors have not considered the piano classes because they have not realized the advantages to the other music activities. Many directors still have the idea of separate classes for sight reading, keyboard harmony, and theory, but these are all part of class piano instruction, and the pupils find piano playing more interesting because of these elements. Each pupil is a better all-round musician because of this training.

No other class in the school music program stresses the scales and key signatures so emphatically as the piano class. They are essential for good sight reading and serve as a basis for transposition. Games and snappy drills make them interesting to the pupils. They are much more easily taught in the piano class because of use of the keyboard. My experience has been that pupils ask for more scale work. We sing as we play—matching tones with the piano, which of course is good ear training. Picking out familiar tunes and harmonizing them with their chords gives real pleasure to children.

Many children who learn to play the piano play several other instruments too. It is not unusual for a pupil who has had a year of class piano to be put into the advanced instrumental group. After some study on the piano a pupil may find he is better suited to some other instrument, and so becomes a happy member of the band or orchestra.

Training in memorization, acquisition of repertory, and ensemble playing are other features of class instruction. Our standards for attainment are high. The degree of accomplishment of course rests upon the individual pupil's application. The virtuosos are few, but there are many who will derive much pleasure from playing for themselves and with others.

We may say, then, that there are perhaps three principal reasons why the piano classes are still "Orphan Annie" in many of our schools: (1) music directors do not realize that they are an asset to the whole music program and helpful with other school activities; (2) they are afraid of antagonizing the private teacher because they have not learned that the classes plus the private studio make a complete cycle in the development of pianists; and (3) there are not enough teacher-training schools which give a full and practical course in class piano methods.

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The Publisher-Dealer Problem

By

WILLIAM WIEMANN

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DESPITE variations caused by geographical or individual requirements, the underlying theme of the difficulties encountered in publisher-dealer relationships has by now achieved a classic sameness. Year after year, the dealer charges the publisher with everything from petty discrimination to wholesale mayhem. Hurt and indignant, the publisher stiffens under the whiplash of criticism and counters with reproaches of mis-

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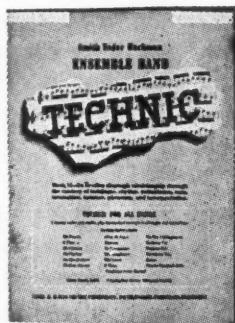
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understanding and conspiracy. The pattern shifts and varies, but remains unbroken.

What is to blame? Where lies a solution? How should we proceed to smooth the way to harmony? Who is to arbitrate? Only Orpheus, in all probability, knows all the answers. But surely men of reason can meet, exchange views, and arrive at satisfactory conclusions if all are willing to make concessions and personal sacrifices for the common welfare.

Without calling names or presuming to sit in judgment, let us review a few glaring instances of trouble brewing that have come to the attention of all of us.

There was the case of Mr. X, a bona fide music dealer in Blankville, who came to the Music Publishers Association with a grievance. It seems that another dealer in town had set up business in his hat, subscribed to a certain publisher's new issues and proceeded to rake in sales by cutting prices. The legitimate dealer had a gripe? Certainly he had a gripe. Remember that no publisher enjoys doing business with an illegal dealer, thus jeopardizing the profits of his regular customers. A publisher does enjoy doing business, however. Dealer X had consistently resisted subscribing to the issues his unfair competitor was capitalizing on. Moreover, upon checking, it was discovered that the illegal dealer was a member in good standing of the National Association of Sheet Music Dealers, having paid ten dollars in dues for the privilege. Here was as ticklish a little situation as anyone could want. The solution? Dealer X, in belated fairness to the publisher, decided to subscribe to the issues in question, whereupon the publisher gladly ceased doing business with the illegitimate dealer—this, despite the fact that the latter ordered many more copies than the former!

Here was a clear case of cooperation on the part of both dealer and publisher. It is not an isolated case. While the facts may vary in other instances, it is almost universally true that a closer harmony can inevitably be accomplished if the dealer and the publisher will work together and attempt to arrive fairly at a mutually satisfactory arrangement by compromise.

Perhaps the most frequently repeated complaint made by dealers concerns the publishers' flagrant overproduction. "Why in the name of Heaven don't you publishers put a brake on your presses?" they plead. "We can't keep up with you. It would be impossible to subscribe to all new releases from all publishers. Besides, we do all right with the standards that have been selling regularly for years. Why should we take a chance on untried works?"

Let me hasten to admit the partial justice of this criticism. Publishers do notoriously overproduce. The reason for this is the reason for the existence of music business—enthusiasm. Without it, no composer could grow; no publisher would flourish. Take away the excitement attending a new song, a discovered musician, and you eliminate the stimulation that must be the heart and soul of music production if it is to thrive. Let me add, however, to conciliate the dealers

who make the criticism, that this particular problem is rapidly being solved for them by the man in a tall hat and whiskers. Government restrictions on paper and the mechanics of reproduction are effectively curbing output of every publisher.

With the end of the war and the return to normalcy, however, this question will again raise its head. I should like to go on record now as saying that no dealer can hope to increase his business—during peace or war—merely by ordering, selling, re-ordering, and reselling the old standbys. There is such a thing as saturation, and without the introduction of new material the dealer reaches an impasse that bogs him down and permits of no expansion. Yes, it is my honest and sincere belief that dealers should welcome and encourage new issues. That this policy can be profitable has been brilliantly proved by a handful of astute dealers in this country who have installed "selection departments" as part of their service to their customers. As new issues come in, these enterprising merchants send copies on approval to those of their clients who are certain to be interested. Files are maintained on the classifications of music bought by customers to facilitate the routing of the new issues. If more such departments were inaugurated, more music would be sold.

Endless problems could be cited here. I believe that every reader who has read as far as this sentence could cite several of his own. As noted, publishers by no means escape criticism, although it must be admitted that the MPA makes sincere attempts to rectify mistakes and iron out difficulties whenever they are presented.

It would seem logical and desirable for the NASMD and the MPA to create flexible committees which would work together as a unit to view problems objectively and make decisions affecting the industry as a whole rather than individuals in either group. I realize that an all-out crusade cannot successfully be launched at this time. But certainly as specific problems arise and are solved, a basis for inter-organizational policy can be formulated and written into the operational law of the cooperating groups. This policy, in turn, would serve as the impartial arbiter in subsequent cases.

FISHBURN

(Continued from page 42)

one. Only 1 out of 5 did not favor the idea. Therefore, according to Mr. Williams' study, the dance orchestra is being used as a school activity in ever-increasing numbers, but is not yet dignified by acceptance as a regular part of the curriculum.

With these facts in mind I shall freely paraphrase the statements of Prescott and Chidester quoted previously. The second world war is a definite mile-stone in the history of the school dance orchestra. So fast is the growth of the dance orchestra that its evolution almost assumes the proportions of a revolution.

The reason for this impetus since 1940 is partially the interest generated in dance orchestra music by the Second World War. Every regiment and camp has a dance orchestra. The air is filled with the strains of this music. (Literally!) Educators are attracted to the educational possibilities of this medium of artistic expression. Thus, the added interest in the dance music developing dur-

ing the war is naturally being carried over into the school. The movement is aided further by the fact that scores of dance orchestra leaders are being trained by the government and many of these men will later return as instrumental teachers in the schools.

If we now examine the arguments that have been used throughout the years for including the school band in the curriculum, we find that we can make application of the same arguments in relation to the school dance orchestra.

1. The dance orchestra presents vocational training for those students who will make music a profession. When we used this argument in relation to the band and orchestra of the past, we thought primarily of those who would teach music or who would perform as instrumentalists in theater orchestras and similar activities. I will venture a guess that at the present time more musicians are earning more money in dance orchestras than in any other field of instrumental musical endeavor.

(Continued on page 48)

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BAUER

(Continued from page 29)

unprepared for contemporary music or to poison their minds against it. I have seen much damage unwittingly done to young students by teachers who did not take the trouble to learn the new music, or, not understanding it, ridiculed it.

Not only teachers of music appreciation should feel obligated to guide the students into an understanding of, or at least a familiarity with contemporary music, piano teachers also should realize the necessity of enriching their teaching repertory, and should spend time in examining and studying works composed in the twentieth century with the object of adding to their catalogue of suitable teaching material. New idioms cannot be forced onto every student; many are not prepared for the shock of entirely new works. But it will be found that there is much that is good and interesting and constructive in music of modern trends in all the grades. Studying the works suited to their capabilities, and listening to the performances of fellow students will be found by the youthful musicians to be an excellent preparation for listening to the contemporary symphonies and other works in large forms presented in concerts, in radio programs, and on phonograph records. And many young pianists will discover that they will play Bach, Mozart, Beethoven, Chopin, and Schumann with greater interest and intelligence as a result of the broadening influence they have experienced through excursions into the music of the twentieth century.

JONES

(Continued from page 43)

obviously a combination of the band and the remnants of the orchestra. Of course there is very little literature for such an organization, and for some time teachers will have to arrange their own. However, at least one famous American composer is working on the problem and has promised us some arrangements and some original compositions for band-orchestra in the near future. It is possible, of course, that the band-orchestra will fail to catch the interest of the profession, and die prematurely, but it will be an interesting experiment. Unless some musical organization of this kind is developed, the symphony orchestras of the future will have difficulty in finding enough qualified musicians.

The death knell of the high school boys' glee club has already been sounded. Actually this organization was never a complete success except in city high schools, and the war has finally put a stop to almost all of the organizations. Whether or not we should maintain boys' glee clubs is a question that need not be solved at this time. Many teachers have long felt that the emphasis should be placed on mixed chorus music, and that perhaps while the girls' glee club had a legitimate function, the boys' organization should disappear. Probably the boys' glee club should be maintained in the junior high school where the boys are exploring various fields of interest, and then dropped in the senior high school. For the duration at least, the girls' glee club will be the only effective choral organization, and the colleges are already having trouble finding

suitable materials. There is a definite need for cantatas arranged for three part women's voices.

The municipal band probably will return after the war, and this would be one of the best effects the war could have on our community music programs. The community band has been largely supplanted by the school band, and our high school graduates have therefore had nothing musical to look forward to in community life.

Most important among the new values we are looking forward to after the war is the return of the emphasis on the arts in our culture. This is a natural reaction from the war psychology and war emphasis on the sciences. A balanced life must include science and music; education must see that neither is lacking. Teachers must broaden their horizons, must learn to think and act objectively, must learn to build curriculums functionally, and must learn to keep abreast of the times by constantly adding to their training. We have had much talk during recent years concerning the child as the center of educational activity. One of the greatest dangers in our music program is and has been the concentration of emphasis on the musical organization because of the anxiety on the part of the teachers to make progress professionally. The time will soon come when educational administrators will measure the teacher's progress in terms of the changes in the pupils' attitudes, appreciations, and sense of values, and not until then will we be able to consider and evaluate the child instead of the education, learning instead of teaching, and attitudes, appreciations, and discriminations instead of knowledge and skills.

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BURROWS

(Continued from page 33)

first grade, where a little boy or girl can learn to play on the piano or violin the simple songs which a school class is singing, to the high school, where a boy or girl accompanies the chorus or orchestra at the piano, or takes part in chorus or orchestra, using the vocal or instrumental training he is receiving privately.

Often the studio-taught child can assume leadership in school when the class is learning to read music from the printed page, when a music history lesson is being given, or when music literature is needed for the so-called appreciation lesson. Certainly he should be among the first to respond when creative work is called for, or when rhythmic response to music is shown through body activity.

Some successful studio teachers have gained much from correlation with school activities outside the music period. One very alert teacher of the author's acquaintance had her piano pupils parallel whatever the social science teacher in school was doing. Accordingly, music ranging from the American Indian to the Machine Age was supplied whenever it tied in with the history or geography lesson. The service thus offered to boys and girls is of great value, and it is not hard to guess what teacher would be recommended first when a parent asks at school for a good piano teacher. Needless to say, teachers of other instruments can cooperate in the same way with the same direct results.

How can the school music teacher cooperate with the studio? First of all she can watch for and make use

of the various types of cooperation already mentioned, such as leadership in music reading, ability to accompany, or illustrating some point of the music lesson. Beyond these uses, however, the classroom music teacher should constantly search for opportunities to present the children who are receiving special music instruction to their comrades. The school assembly can usually support at least one solo or ensemble number at each meeting. During the year

one or more assemblies should be devoted to this type of music concert. Classroom concerts are becoming more frequent in progressive schools. Where a piano is needed for such a concert, and is not available in the classroom, it is usually feasible to move an entire class to the music room or auditorium. Studio teachers may be invited into the classroom to observe their pupils perform, and to learn ways of cooperating with such a program. Usually a guest teacher is happy to take part in the performance, thereby adding color to the occasion. One school recently invited a studio teacher to take part in a classroom recital. The success of this recital was so great, and became so quickly known throughout the school, that the same teacher was invited to appear in a number of other classroom recitals in rapid succession. Here, as elsewhere, the same policy which leads to the best service leads also to good business rewards. If this teacher had had any spare time available, certainly the additional requests for lessons resulting from these classroom appearances would have filled every remaining teaching period.

The school music teacher is in a very favorable position to know

which students should be encouraged to study privately. If the complete development of each child under his supervision is close to his heart, he will take this responsibility seriously. An occasional demonstration lesson right in the classroom, where an entire class of young children learn to find their way about on the piano or to see the possibilities of an orchestra or band instrument, will often be an aid in motivating special music study.

Throughout this discussion, nothing has been said of that strong link between school and studio, the class piano lesson, class voice lesson, or the class lesson on band or orchestra instruments. This new medium has brought into public schools teachers who formerly taught only in studios and who had thought of their work as suitable only to private instruction. Where the schoolroom use of this instruction has continued along the lines which would be more suitable with private pupils, failure has been inevitable. However, many energetic teachers have learned the secret of class procedures, and have brought into school classes a vital experience which has opened up new areas for thousands of students formerly never reached, and has become the chief correlating force between school and studio.

Both school music teachers and studio teachers must take their place as music educators. They must see their part in the development of the pupil as a person, and as a member of society. They must take each other into account, and they must see as part of the picture every music experience and, in fact, every other experience which comes into the life of those with whom they have to deal.

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FISHBURN

(Continued from page 45)

2. The dance orchestra presents an avocational interest. This argument is more applicable to the band and symphony orchestra because of the larger number of students participating; nevertheless, it holds true for the small dance orchestra as well. I have many dignified friends in various businesses and professions whose greatest delight is to participate in an informal jam session.

3. Any activity must have some value if it is sponsored by the school or if it is permitted to use the school name. The dance orchestra, therefore, should have a place in the curriculum and be accredited, with academic and financial backing of the school board. The dance orchestra, as shown in our statistics on the instrumental music in Pennsylvania, is under the jurisdiction of the instrumental music director in most cases. If this is not openly true, quite likely it exists sub rosa, with the school director giving some of his time and help to training the group. I also suspect that in many of these dance orchestras examination would show that some school-owned instruments are being used.

4. The dance orchestra serves as an incentive for students who are studying privately on the instruments included therein, and must have the time and backing to maintain its standard of skill in order to so serve. Because of the popularity of the dance orchestra group, and because of the necessary limitation of personnel and instrumentation, there is keen competition among instrumentalists to be chosen. The correct basis for selection for the dance orchestra should be proficiency in performance on the various instruments used. We may use forty or fifty reeds in the band, but only the four or five best can be utilized in the dance orchestra!

5. The dance orchestra is a morale builder and an obvious source of pleasure, not only to its members but to the school as a whole and to the community at large. Social dancing has taken its place in the life of the high school student. Wide-awake administrators recognize this fact and hold their school dances where conditions will be supervised.

6. The dance orchestra teaches discipline, since it operates on the basis of teamwork under supervision. Actually, there is more interdependence of one individual with the others in the group in a small ensemble than there is in a band or symphony orchestra where there is a duplication of parts. Each man is solely responsible for his part; there can be no shirking and no encroaching.

7. The dance orchestra is a direct help to many other school activities. See paragraph 5 above and, in addition, remember its use as a pit orchestra for dramatic productions and other stage activities when seating space is limited.

8. The dance orchestra serves as an outlet for creative work in the instrumental field, not only for the director but for talented students, through compositions and arrangements. I maintain that the dance orchestra, through its smaller instrumentation, serves as an excellent laboratory for future composing and arranging for symphony orchestra and full band.

9. The dance orchestra serves as a laboratory for students interested in the directorial phase of music. It is true that the direction of such a group gives only a limited chance for baton technique in comparison with that offered by the symphony orchestra or concert band, and yet it develops a feeling for various tempi, nuances, and balance which is extremely important.

Here ends my parallel between the present-day dance ensemble and the school band. I wish, however, to emphasize perhaps the most important argument that can be presented for school recognition of and help with this rhythmic group. A thoughtful and progressive instrumental director, by having the time and the money at his disposal to train this group in the proper way, has the rare opportunity of teaching the good in dance music and omitting the shoddy and cheap. Indubitably, if the dance music of the day were put into the hands of the school music educator, and if he were given opportunity to work with the dance music, the listening public would ultimately be able to discriminate

between the good and the poor quality. And if only the good were listened to, dance music as an art activity would be on a higher plane. And with dance music on a higher plane, its acceptance into the curriculum would be accomplished.

IN THIS ISSUE

(Continued from page 3)

In the May-June issue of this magazine we began a series of articles by JACOB KWALWASSER. Dr. Kwalwasser has agreed to report on and interpret a number of recent significant psychological studies in the field of music and to do it in such a way that they will be understandable to those of us to whom the psychologist's lingo and the statistician's formulae are at least a trifle esoteric. The second report is carried in this issue.

The National Federation of Music Clubs is truly an important force in music education. In the belief that music educators will be greatly interested in the Federation's current program of activities we present in this issue an article by MRS. ANNE M. GANNETT, the newly re-elected president of the Federation.

There has been much talk about "Music in the War Effort." DELINDA ROGGENSACK suspects that a lot of it doesn't mean anything, and we feel pretty much the same way. Miss Roggensack thinks that anyone who has been carrying on a really effective peacetime program will have no difficulty in gearing it to wartime functions. She also thinks that anyone who develops a jerry-built "war" program camouflaged with a lot of transient catch phrases won't have anything of value in the end. Amen to that! Miss Roggensack is second vice-president of the North Central Music Educators Conference.

Now a Captain in the U.S. Army, MARK HINDSLEY is serving in the armed forces with the same zeal and efficiency which he displayed as a school band director. He has written for us an interesting story about the Army's Number 1 band at Fort Myers, Virginia.

If you have ever talked with WILLIAM WIEMANN you will immediately recognize his practical reasoning and direct manner of expression which he applies in his article appearing in this issue—an article which has to do with publisher-dealer relations. Bill says just what he thinks, and so far as we are concerned it makes good sense.

HUGO FREY voices an almost plaintive appeal for the return of melodies which have gotten lost in a maze of fancy chords and rhythmic gyrations. Mr. Frey has had long service as a competent editor. He has seen many styles come and go. The thoughtful observations which are presented in his article are worthy of careful consideration.

